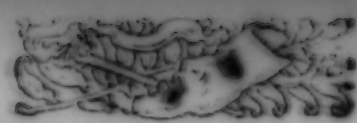


THE NEW YORK



DRAMATIC MIRROR.

Vol. XXVI, No. 69.

NEW YORK: SATURDAY, OCTOBER 24, 1891.

PRICE TEN CENTS.



BETTINA GERARD.

AT THE THEATRES.

Star House.

Comedy in three acts, by F. W. Robertson.
Colonel White, Mr. Kendal
Captain Mountraffe, Mr. Dodson
Mr. Harrison, Mr. Joseph
Bertie Thompson, Mr. Nye
Dora Thornburgh, Miss Nye
Lucy Harrison, Miss Nye
Mrs. Pinchbeck, Miss Campbell
Mrs. Kendal

No actors are better versed in the Robertsonian comedies than the Kendals. Indeed, they are related, artistically and otherwise, to the Robertson school and to its originator. But we New Yorkers have our own preconceived ideas of how these charming pieces ought to be played—ideas that are deep-seated and ineradicable.

The very name of Home recalls the vanished past—brings to mind memories of Wal-lack, of Gilbert, of Edwards, all gone, alas! to their last account. It is strange that when new interpreters and new interpretations of the familiar piece are presented to us that we cling selfishly to what has gone, and prefer that our recollections shall not be distorted by innovations that may be superior intrinsically, and yet are not nearly so pleasant as the old characterizations with which we are familiar.

Last night a large audience of the kind called "representative," assembled at the Star to see Mr. and Mrs. Kendal in Home. They followed the performance attentively, but it scarcely realized their expectations. It was all very correct, very refined, very excellent in tone, but—ah! we preferred the ghosts that haunted our memories to the living realities before our eyes.

The Colonel White of Mr. Kendal was a suave, easy-going personation, skimming the surface of sentiment and exhibiting a good-humored disregard for subtlety. There was lacking the note of sincerity throughout the performance. This Colonel White was ruddy, smiling, and British, but he did not touch our hearts when he bade farewell to his home, or thrill us when he made his filial confession. But he amused us by the mock earnestness of his sham lovmaking with Mrs. Pinchbeck, and he was manly, if neither vigorous nor adroit, at all events.

Mrs. Kendal found little that was congenial in the role of Mrs. Pinchbeck. We could imagine her playing Dora delightfully, but the bold, bad, adventurous, with her loud manners and evil schemes—never! Mrs. Kendal acted intelligently, of course. But the part is a conventional one, and beside she did not seem to be at home in it. Nevertheless, she was observed with close interest by her admirers. Her gowns were of the stunning order, clearly suggesting the point where the designing widow over-reaches herself.

Mr. Dodson's Captain Mountraffe was a capital characterization. The vulgar swagger of the bogus Mexican "Avenger" was admirably assumed. Mr. Dodson is an extremely clever character actor.

Mr. Came played Harrison with but a few hours' notice, his predecessor being ill. In the circumstances, he was not able to do more than speak the words, which he managed with a little stumbling now and then. Bertie was brightly acted by Mr. Nye Chart.

Miss Kaye looked very pretty as Dora, and played the part with becoming gentleness and feeling. She fairly shared the honors with Mr. Kendal in the little love scene at the piano. Miss Campbell made a vivacious Lucy.

Home will be acted throughout the week.

Amphion.—Geoffrey Middleton, Gen-
tlemen.

Comedy-drama in three acts, by Martha Morton. Produced Oct. 19.

Courtney Middleton, J. W. Shannon
Geoffrey Middleton, Nelson Wheatcroft
Bob Middleton, William Faversham
Thomas Merritt, William H. Thompson
Thomas Merritt, S. W. Leslie
Miss Von Grail, George Backus
Mr. Mance Born, Frederick Perry
Cecile Ben, Gustave Frankel
Mrs. Courtney Middleton, Ida Vernon
Mrs. Hatchett, Adelaide Stanhope
Margaret Merritt, Jane Stuart
Evan Vontraffe, Viola Croly
Margaret Merritt, Minnie Seligman

Geoffrey Middleton, by Martha Morton, was the medium last night at Williamsburg for the first appearance in this vicinity of Augustus Piton's stock company.

It has been the ambition of Miss Morton to make of a play a social lesson. Her earnestness is commendable but too apparent. An audience will not knowingly accept a sermon on the stage, and Miss Morton in Geoffrey Middleton, gentleman, has indulged in too many maxims and golden rules. She has also allowed her characters to come and go frequently without any discoverable reason except that their presence or absence is necessary for the action of the play.

In other respects, encomium is due.

Thomas Merritt is a rich and rugged California miner. He is on the lookout for a husband for his daughter, Margaret, and he is willing to pay a good price for the right man. The Middletons are a Southern family who have lived in New York city since the war. The rich and rugged miner thinks that Geoffrey Middleton, the son and hope of the Middletons, is the right man. So he endeavors to bring about a match.

Now it happens that Middleton, Sr., is on the verge of bankruptcy, without any one's knowing it except his lawyer. The news is broken to Geoffrey, and Geoffrey marries Margaret to help his father out of his pecuniary difficulties.

The couple make their home at the house of the rich and rugged miner, and Geoffrey, vexed by the flings of his father-in-law, disappears. It is not until then that Margaret discovers that her husband does not love her. Naturally, she is indignant and heart-broken. Finally Geoffrey and his wife are reunited, and mutual love sets the seal of happiness upon their lives.

The other characters of importance are Harriet Middleton, the ingénue, who flirts with Thomas Merritt, Jr., the juvenile; Bob Middleton (nephew of the rich and rugged

miner), who urges the divorce of the hero and heroine, so that he himself may get a chance to marry the latter; Patty (ward of the rich and rugged German Baron, and Mrs. Middleton, the approved stage mother).

Geoffrey Middleton, gentleman, is not a play of situations. At no moment is there a sensation.

The principal theme—that which concerns the hero and heroine—is handled with rare sympathy and sentiment. The language is Saxon, and not bombastic, and the thoughts put into the heads of the characters are so concise and often so beautiful as to suggest La Rochefoucauld.

We commend the play to the intelligent theatregoer. It is satisfactory for it tells well an interesting and natural, if not remarkable, story.

Nelson Wheatcroft as Geoffrey acted with the tact, quickness, and incisiveness that we have grown to expect from this excellent actor.

Minnie Seligman's Margaret Merritt was a strong and winning portrayal of a womanly heroine. She has a voice of uncommon timbre, and her figure is commanding and also graceful.

The Thomas Merritt of W. H. Thompson, is another example of the fact that he can almost completely sink his individuality in the part. He made a hit by the integrity with which he played the part of the common but honest old miner.

The experienced acting of Adelaide Stanhope was easily adequate to her part. The same may be said in turn of William Faversham, George Leslie, Jane Stuart, Viola Croly, and Ida Vernon.

Because of the rain the audience was small. It was appreciative, however.

Jersey City Opera House.—The Lion's
Mouth.

Romantic drama in prologue and four acts by Henry Guy Carleton. Produced Oct. 19.

Paul di Novara, Frederick Warde
Julio, Guido Marburg
Elandrus, Charles Young
Bonatesta, William H. Young
Marco, Harry Leighton
Friar Angelo, Charles Herman
Linora, Victory Bateman
Marcella, Fannie Bowman
Fabi, A. Fairbrother

We fancy that Henry Guy Carleton will agree with us when we say he was entitled to sympathy last night on the production of his new play in Jersey City. A beautiful piece of literature was marred—almost spoiled—by lamentably inadequate mounting and indifferent acting.

The plot of The Lion's Mouth has already been given in these columns. It suffices to recall the fact that it is a romantic drama, written in blank verse, in four acts, and that the scene is laid in Venice in the sixteenth century.

The play is admirably written in a vigorous Shakespearean strain and is worthy to rank among the best literary efforts of the American stage. But with the acknowledgment of this literary excellence, there remains nothing more to add. The Lion's Mouth, from a dramatic standpoint, is a disappointment. It lacks that vital spark of human interest that alone can hold the undivided attention of an audience.

Frederick Warde was unconvincing in the part of Paul di Novara. The part does not fit him, hence both play and actor suffer. Mr. Warde was recalled several times during the evening by a most friendly audience.

Charles Herman played Friar Angelo with energy and tact, and Victory Bateman made a fair Linora.

Madison Square.—The Better Part.

Comedy in one act, by Edward S. Falknap and Mason Carnes. Produced Oct. 19.

Tom, Paul Arthur
Arthur, Herbert F. Frier
Mildred Peterson, Elaine Ellison

Tom, an impecunious young actor, on the brink of starvation, seeking an engagement, has an offer from a manager. Delighted, he is about to leave his lodgings to sign the contract, when Mildred Peterson, an old sweetheart, appears. She is the wife of an actor, who, by Tom's withdrawal, would get the engagement, and consequently have money to provide for a sick baby, and to make himself and Mildred comfortable.

It is the intention of Messrs. Belknap and Carnes to show the nobility of a man who has to choose whether he shall gratify his own needs and ambition or keep the wolf from the door of a sweetheart who has given him the mitten. Tom chooses to spoil his own prospects and cheer the life of the sweetheart. The curtain falls on this heroic resolve.

The practical man may ask why Tom cannot keep his engagement and lend a portion of his salary to the poverty-stricken family of his old sweetheart? But were he to do this the sacrifice would not be sufficiently poignant to answer the purposes of a *l'œuvre de pitié*.

The Better Part is not brilliant in any way, but its pathetic little story is told in concise and pointed dialogue, and its sentiment is at times charming.

The authors have never before had a play acted, and they have to thank Charles Frohman for giving them a hearing. The piece favorably affected the audience at the Madison Square.

The acting calls for no special comment.

Jacobs.—Corinne.

On Monday night Corinne, supported by the Kimball Opera and Burlesque company, appeared at Jacobs' Theatre in the spectacular comic opera, Carmen Up to Date.

As the popularity of this clever little actress has always held a potent sway over the hearts and sympathies of our East-side theatregoers the house was packed to its utmost capacity, and manifested its appreciation by frequent encores and hearty applause. Corinne possesses a certain amount of vivacity and dash that appear to please her audiences. Therefore a cordial approval

is always extended to her. The supporting company was good, and Bernard Dyllan as the Toreador was well received.

Next week a farce-comedy, entitled A Cure for the Blues, by H. M. Pitt, will be produced at this house.

Garden.—The Hair-at-Law.

Colman's quaint and diverting comedy, The Hair-at-Law, was revived at the Garden Theatre last night. Joseph Jefferson acting Dr. Pangloss, the foolish pedant, with his usual comic vim and sportive zest.

Mr. Florence gave a bluff and honest portrayal of Home-pun. Viola Allen as Home-pun's sister was arch and buoyant, and handsome "Jack" Barnes was gallant as her lover.

A good-sized audience was present, in spite of the weather, and applauded liberally the performance.

Tony Pastor's.—Variety.

A large audience enthusiastically applauded a bill of exceptional merit at Tony Pastor's last night. The specialties of Frank Goldie and Sally St. Clair were especially good, and the songs of the Washburn Sisters were vociferously encoed. Peggy Pryde in her character song, "The Newsboy of London," received a genuine ovation, and she deserved it. The evening's entertainment concluded with a spectacular farce-comedy, entitled Hades and the Zoo, given by the entire company. Next week, the genial Tony will return home again with his own company.

Koster and Bial's.—Variety.

The chief attraction for the week at this popular concert hall is a new burlesque, entitled Carmen Up too Late, and with the catchy music and songs and graceful dances, by a bevy of pretty and shapely girls, all goes most merrily, and to the evident satisfaction and approval of the audience present.

The Spanish ballet, Frank Bush, Les Toulousains, and the ever popular Fongere completed the bill.

At Other Houses.

At the Grand Opera House Oliver Byron delighted a large audience with The Plunger last evening.

All the Comforts of Home is at the Windsor this week. This amusing comedy attracted a large audience to that house last night.

The vigorous and tuneful music of Robin Hood continues to be encoed nightly by packed houses at the Standard. The song of the Sheriff of Nottingham and his brave (?) men in disguise is especially popular, and it seems as though only police force could hold the hands of the clappers apart.

E. H. Sothorn will not give a special matinee of Marguerite Merrington's Letterblair until the day after to-morrow (Thursday). Every one hopes that it will prove to be worthy for the young actor to add to his repertoire. Meanwhile The Dancing Girl is making money and creating discussion at the Lyceum.

There is little to say of Nioche, except to paraphrase what we have said before that it is a fund of quaint comedy and the cause of incessant mirth at the Bijou.

At Harrigan's, Reilly and the Zoo shows no signs of pulling on the public. The genial partnership keeper is as magnetic as ever.

An immense lithograph of Johnstone Bennett as Jane covers an unused entrance to Hoyt's Madison Square. The farcical comedy is attracting large houses, in which there are few deadheads. Numerous bits of business have been introduced since the first night—as the appearance of the hoodwinked uncle with painted toys for the "fake" baby—and the actors have all acquired ease in their parts.

Francis Wilson, Marie Jansen, Nettie Lyford and the other jolly people in The Merry Monarch, at the Broadway, are as enthusiastic as ever, and Manager A. W. Canby has no thoughts of putting on another comic opera for many a day.

Still another week has been added to the engagement of Marie Wainwright at Palmer's. This is an enforcement of the fact that art as opposed to antics is coming into favor again. Alabama will not be staged at Palmer's until Nov. 2.

Rudolph Aronson has decided to transpose The Tyrolean and Cavalleria Rusticana at the Casino. Mascagni's opera will in future be sung first, beginning at eight o'clock. The change has been made for the benefit of people who have to leave early to go out of town.

The Liliputians, at the Thalia, intend to act The Dwarf's Wedding until the middle of November, when the Nemingen company will follow them. This will be a change, indeed; but not from an artistic standpoint, as the Liliputians are very artistic in their way.

Tuxedo continues at the Park. The inimitable George Thatcher introduces a new song, and John Coleman some new dances.

Thermidor runs on at Proctor's. Charles Frohman announces that two weeks have been added to the time originally fixed for it in this city. Those interested in it claim that the receipts are large.

Disney is still appearing as the perplexed and bewildered Solicitor at Herrmann's to small houses. The Man with the Hundred Heads, the new farcical comedy from the German that has been secured by Charles Frohman, will replace it on Nov. 2.

At the Fourteenth Street, Mavourneen is pleasing excellent audiences, and is consequently pleasing its excellent business manager, Mr. Newton, the star, and manager-in-chief, Mr. Piton. The management contemplates giving matinees, besides those on

Wednesday and Saturday, for the benefit of people living out of town.

This is the fifth week of Bill Nye's The Cash, at the Union Square. Various changes have been made from week to week, but the quaint conceit of the piece remains.

An excellent programme is offered at Doris' Eighth Avenue Museum, including the Suicide of General Boulanger in wax, the sinuous, invertebrate, whalebone-lined, elastic muscled Zany Zamony, as well as the triple-jointed pigmy phenomenon. The last named gentleman's specialty is baffling bonis and mocking manacles.

After an excellent week at the Grand Opera My Jack opened last night at the People's Theatre. The play drew a large audience.

REFLECTIONS.

RICHARD MANSFIELD is enjoying in the Catskills a well-earned rest. His tour will begin on Oct. 26 at the Amphion, Williamsburg.

The rejuvenated Annandale Opera company is going to the Pacific coast under the direction of M. B. Leavitt.

Alabama will come to Palmer's Theatre election week. It will be finely staged. The piece has played to phenomenal business on tour. Mr. Willard has had excellent receipts. He will come to Palmer's in January. A new play may be produced during the metropolitan engagement. Mr. Palmer's ventures are all making money. He has had great prosperity in every direction during the past six months.

On the close of the engagement of the Lyceum stock company in Philadelphia, the company was called several times before the curtain. Herbert Kelcey made a speech. This week the company is in Boston, rehearsing Lady Bonifant. Augustus Cook, Charles Harbury, and Bessie Tyne will be in the new cast, in addition to the other members of the company.

T. W. KING writes: "My congratulations on the excellence of THE MIRROR. It is as nearly perfect as human fallibility will permit."

A FRIEND from Louisville, Ky., says that G. W. Bishop, an actor, died last Wednesday night in a local hospital, of typhoid fever.

Last week the Kendals played to \$12,000 at the Star Theatre. This sum represented the proceeds of seven performances.

H. S. TAYLOR will introduce his new star, Emma Vaders, to the New York public in the role of Juliet. Mr. Taylor has engaged a strong company to support Miss Vaders.

J. P. GAMBY, of the Work and Wages company, was taken ill in Newark, last week, and was obliged to leave for his home in Pittsburgh on Saturday.

MAJOR POST, of lecture-managing fame, has removed to Brooklyn and resides on Henry Street in the peaceful cemetery city.

The new Muggs' Landing company, with Manager Shaw at the helm, is having a season of success, forty of the fifty cities played in having applied for return dates.

CHARLES GAYLOR, the veteran playwright, is lying seriously ill at St. Vincent's Hospital. He had an operation performed the other day, and is still weak from the shock.

FREDERICK MURPHY sends word to THE MIRROR that his debut as an Irish star in Neil Agrab was made at Hazleton, Pa., on Saturday night before a crowded house. The star and the play, we hear, made a success in spite of strong attractions that had preceded it.

LETTER TO THE EDITOR.

CLARK SAMMIS DEFINES HIS POSITION.

ROBERTSON, Oct. 16, 1914.

To the Editor of the Dramatic Mirror:—SIR:—In this week's issue of THE DRAMATIC MIRROR I notice with regret, that the tour of Miss Eastlake has been brought to a sudden close in Philadelphia and that she has cancelled her dates and dismissed her manager, Clark S. Sammis.

How she could do this is more than I can tell, seeing that I was not her manager. Nor do I think Miss Eastlake has chosen to malign me by placing my name in disrepute, financially and otherwise, I propose to state exactly what has passed between that lady and myself.

About twelve months ago in London I contracted with Miss Eastlake to arrange an American tour for her; to engage the company, prepare the route, order the paper, and, in fact, get everything done that could be done before her arrival, she taking all risk. For this I was to receive £200 and all expenditures—£20 of which she paid me on signing the contract. On another occasion I received £50 from her.

In getting Miss Eastlake's company ready for the road I expended \$200, though, bear in mind, it was understood that I should take no risk and should have no financial outlay. This left Miss Eastlake \$750 in my debt. I handed the account to a collector, and drew on Miss Eastlake for \$75. This was paid by Mr. C. W. Miller, her acting manager, and was the only draft I made on Miss Eastlake. I gave no due bill whatever, and Miss Eastlake has no right to state that she repudiated a draft of mine, and that I may have given other drafts which may jeopardize her engagements.

When I saw Miss Eastlake in London last Spring she told me that Charles Wyncham was her financial backer. There are other names which could be mentioned in this connection, but I will refrain from making them known unless forced to.

It is a pity that Miss Eastlake, or her representative, should have introduced the names of Wilson and George Barrett into this matter. These gentlemen had positively nothing whatever to do with the affair; it was a personal matter between Miss Eastlake and myself, and when certain parties made the statement that I drew \$200 from her in advance and used the money for the Barrett company they simply lie—for what purpose I do not know, but certain it is that the story is untrue.

Miss Eastlake says that I was to supply the capital necessary to carry out the season. This is not the case. Miss Eastlake simply agreed to pay the sum mentioned, in return to make arrangements for the tour, and here our contract was to end. I have ordered considerable printing and lithograph work, and according to the agreement which I have already mentioned Miss Eastlake is responsible for the payment of the accounts.

While very sorry that Miss Eastlake's tour should have come to such a sudden stop, there remains but one thing for me to do—put myself right in the eyes of the public.

The slanders which I have referred to may or may not be believed, but I think and hope that my record is such, that in view of the statements made in this letter, the people will exonerate me from all blame. Yours very truly, CLARK S. SAMMIS.

ONE OF THE MANY.

NEW YORK, OCT. 16, 1891.

To the Editor of the Dramatic Mirror:

Sir.—I have read the letter from Miss Elisabeth Marbury in this week's number of *The Mirror* with considerable interest. As an actress and a business woman I appreciate the stand she has taken as to the right to transact your business where you choose, without exposing yourself to threats and annoyances from a concern with which you do not desire to have dealings.

For several months past I have had a professional card in your columns. I selected *The Mirror* to advertise in for reasons similar to those mentioned by Miss Marbury. It is the representative dramatic journal; it circulates among the class that I wish my card to reach.

On an average of every two weeks since my advertisement was inserted I have received a communication, signed by the editor and publisher of the *Dramatic News*, soliciting my patronage. Following is a copy of the last of this series.

NEW YORK, OCT. 2, 1891.

DEAR MADAM: The card above which we clip from *THE MIRROR* does not appear in the *Dramatic News*, and we feel somewhat slighted that such is the case. It is our constant aim to print and disseminate any and all news of value and importance to the entire dramatic profession, and we feel that we should be supported by the advertising patronage of that profession, when it is given to any paper in a similar line. We hand you here, with slip of sizes and rates, and trusting you will favor us with your order, or else advise us of the reason we are overlooked. Any communication you may make will be considered strictly confidential, if you so desire.

I take this means to advise this important person of the reasons why he is "overlooked."

1st. I do not consider his paper to be worthy of the pecuniary support or moral countenance of members of the profession.

2nd. I do not think that a reputable actress derives any benefit from having her name printed in his columns.

3rd. I do not believe that his paper is read by representative managers and actors, and I am informed that it has no standing in journalistic circles.

4th. I do not think that a journal which is conducted on a low plane, by unprincipled persons, can or does print what is "of value and importance to the entire dramatic profession."

5th. I have a sufficient regard for the dignity and honor of my profession to refrain from contributing to the maintenance of any one that has both openly and covertly shown himself to be an enemy of the stage.

I trust that the above reasons are sufficient to explain my action—if, indeed, any explanation of a simple business preference is thought to be necessary. At least I am hopeful that this declaration, which I shall be obliged if you will publish in your next issue, will protect me from further annoyances.

Yours very truly, AN ACTRESS.

P. S. I send with this the original of the letter quoted above; also my name and address. As I do not court notoriety, I beg that you will not publish the letter.

MR. WHEELER STATES FACTS.

A. C. Wheeler has something to say with reference to the accusation that he wrote *Blue Jeans*.

It appears that enemies of Joseph Arthur, eager to flit from his brow the laurels that the successful buzz-saw drama has placed there, have industriously printed and circulated the story that "Nym Crumple" is the real author of the play, and that when litigation arose between Mr. Arthur and Harry Lacy, he declined to go on the witness stand because he did not wish to jeopardize Mr. Arthur's claims to dramatic authorship.

Mr. Wheeler spoke freely and emphatically on this subject to a *Mirror* representative yesterday, in the following vein:

"Certain newspaper writers, inimical to Mr. Arthur, have hit at him over my shoulders. They have said in print that I claimed to be the author of *Blue Jeans* and that I refused to testify in the Arthur-Lacy case.

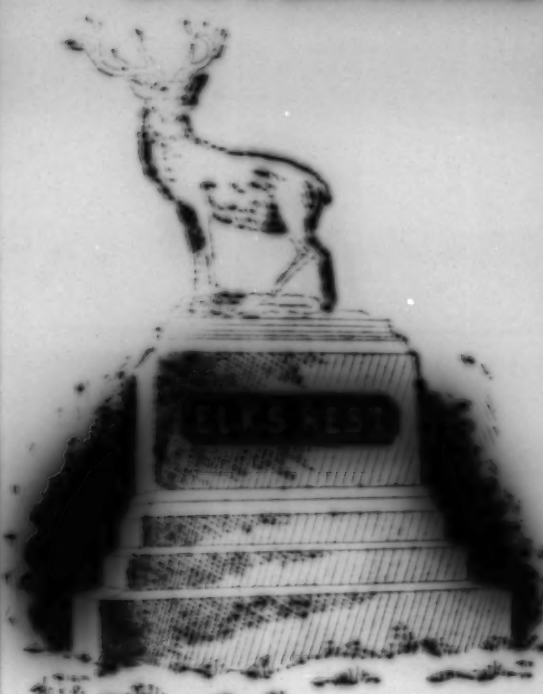
"I wish to say that I never wrote a line of *Blue Jeans*. As for the lawsuit, I was summoned to the stand and testified as to certain facts on which I was interrogated by Mr. Hummel.

"So much for the printed misstatements. Now for my connection with *Blue Jeans*. Before Mr. Arthur went to Europe to produce *The Still Alarm* he came to me one day in the Union Square Hotel with a copy of Edward Eggleston's 'Roxey' in his hands. 'Read it,' he said, 'here's a good chance to make a play.' Mr. Arthur said he wanted me to make a contract to write a play around that story with a saw mill scene in it. He drew up a contract, in which it was specified that I was to do the work, but he was to be known as the sole author. That contract was never consummated. I did not put pen to paper in *Blue Jeans*.

"Mr. Arthur came to see me half-a-dozen times on his return. We talked play, and I

THE ELKS' MONUMENT.

DEDICATED AT BELLEFONTAINE CEMETERY, ST. LOUIS, OCT. 11, 1891.



Order. Exalted Ruler Charles F. Joy, of the St. Louis Lodge, accepted the gift on behalf of the local Elks. Then came the beautiful ceremony of dedication, conducted by Charles F. Joy, who explained the meaning of the ceremony. Lodge Chaplain John W. Norton offered a prayer, and floral emblems were then placed about the monument. At the conclusion of the dedicatory ceremonies, little Miss Wang unveiled the monument, and Judge Portis pronounced the benediction. On the evening of Oct. 12, the Elks Order gave a banquet to Colonel Cockerill. *The Mirror* is indebted to the courtesy of the St. Louis *Chronicle* for the picture of the monument printed above.

made a number of suggestions which he used in *Blue Jeans*. As a matter of equity he afterward paid me a round sum for the ideas I supplied. That is all I had to do with *Blue Jeans*.

"It is unfair that Mr. Arthur should be assailed on such grounds as the *Morning Journal* and other publications have taken. Mr. Arthur is responsible for *Blue Jeans*, and Mr. Arthur alone. I am tired of hearing and seeing my name mixed up with it, and that is why I wish to state the facts publicly."

THE DARK SIDE.

Edwards and Brown's Muldon's Picnic company stranded at Evansville, Ind., on Oct. 6. The company had done wretched business.

Down on the Farm failed to appear at Kittingham, Pa., on Oct. 9. The company has not been heard from since.

Our Albany correspondent reports that A. Wolf's Wedding was billed for last Thursday, Friday and Saturday at the Leland Opera House, but the company stranded at Poughkeepsie and failed to materialize. Bad business was the cause.

Dr. Charles L. Howard's *That Woman* combination last saw the light of day a fortnight ago in London, Canada.

Charles E. Locke, of the Emma Juch Opera company, telegraphed from Buffalo to Toronto on Wednesday night for \$1,000 which he did not get. However, the company reached Toronto and opened at 10 P. M. on Thursday night.

It is gossiped on Broadway that J. Charles Davis' *Royal Liliuputians* company are not proving the success anticipated.

Two benefits have been given for the stranded Castles in the Air company at New Orleans, but the members are unable to come North.

James B. Dickson said before he left New York to join the Abraham Lincoln company in Philadelphia, that if the play failed—as it has—the firm of Randall and Dickson would be no more. Mr. Dickson, it is said, thought at one time that Abraham Lincoln would take with the American public, and accordingly—so the story goes—shifted Mr. Randall's interests in the venture, to his brother, George Dickson, of Dickson and Talbot, the Indianapolis managers. Mr. Randall is out, Mr. Dickson is in, and the play is—well, neither out nor in. It has gone up.

Three leading ladies proved too much for the Darlings' Widow company to stand. Isabel Annesley was the first; then she became ill—Manager Graham tells this with a smile—and Grace Huntington was leading lady. The company played in Harlem a few weeks ago, and last week Miss Huntington was replaced by Lillian Richardson. Last week the company played at Baltimore, and on Thursday Miss Annesley appeared on the scene. She had bought from George Parent, of Montreal, an interest in the play, and, as an owner, demanded the dismissal of Mrs. Richardson and the replacing of Miss Huntington as leading lady. The company disbanded on Saturday night. Legal troubles are in the air. The company did a good week's business in Baltimore. Its collapse seems to have been due solely to jealousies and disruption.

Margaret Fleming, James A. Herne's venture, came to an end on Saturday night in Boston.

The Ship Ahoy company has dismissed sixteen chorus girls, reducing the company from sixty to forty-four. The business is said to have been far from good.

Andrew Waldron, manager of the Jennie Caley Inside Track company, and husband of Miss Caley, informs *The Mirror* that our statement that the company is about to disband is untrue. He says that the financial standing of the company was never better. He says that the company plays Washington, D. C., this week. A *Mirror* reporter, how-

ever, has seen a letter to a person in this city from Mr. Waldron, in which he says that he and Miss Caley are at liberty from Oct. 10. Mrs. W. E. Akers writes to *The Mirror* on Inside Track paper, that, owing to the illness of Manager Willis E. Akers, *The Inside Track* company will lay off this week. Mr. Akers was taken ill in Buffalo, and is now at the hospital in that city. The Washington date has been canceled.

The Uncle Isaac company ended its existence in Philadelphia on Saturday.

The Work and Wages company closed in Jersey City last week on account of bad business as the Dark Side column predicted.

Our correspondent at Paterson telegraphed as follows, last night: "The Bound to Succeed company, with Marie Baldwin as star, which appeared all last week at the People's, stranded here, and some of the people are still in this city awaiting financial aid from friends to enable them to get out of town. C. C. Watson, of Philadelphia, the backer of the company, says he became tired of furnishing funds for such a company. He lately became associated with them, and lost all he possessed."

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Our correspondent at Paterson telegraphed as follows, last night: "The Bound to Succeed company, with Marie Baldwin as star, which appeared all last week at the People's, stranded here, and some of the people are still in this city awaiting financial aid from friends to enable them to get out of town. C. C. Watson, of Philadelphia, the backer of the company, says he became tired of furnishing funds for such a company. He lately became associated with them, and lost all he possessed."

RHEA'S SUCCESSFUL NEW PLAY.

W. D. Londoun, business manager for Mile Rhea, was seen by a *Mirror* reporter yesterday. Mr. Londoun was enthusiastic about his star's new play, *La Czarina*, which was produced at Providence on Oct. 9.

"The play is much stronger than *Josephine*," said Mr. Londoun. "It was written by Scribe for the great Rachel, and Mile Rhea has found in it a companion play to *Adrienne Lecouvreur*. She will make it her *pièce de résistance* this season. Her company remains practically the same. William Harris plays Peter the Great, and he has made as great a hit in the part as he did in that of Napoleon."

So far our business has been excellent, and this in spite of reported bad business generally in New England. In Burlington, Vt., the theatre was packed from floor to roof. In Manchester and Lowell the business varied from \$700 to \$900. We shall be out until July 1. It is not yet decided whether we shall come to New York city this season.

"Next year Mile Rhea will play in France, Belgium, and Holland. She will return here in 1892 with a new play by Paul Gensy which will be produced first by her in Paris."

Mr. Londoun will join Mile Rhea again as manager on her return to this country. During her absence he will look after other enterprises.

DELSARTE IN THE TOILETTE.

The question of how to attain beauty and artistic grace in feminine dress, without the steel and whalebone instruments of torture that have compressed the waists of woman-kind for so many years back, has at last been solved by the Cleopatra Manufacturing Company.

At the handsomely appointed parlors of that company is shown a plentiful assortment of Cleopatra girdles, a garment intended to take the place of the corset, yet answering all the requirements of the latter, with none of its disadvantages.

The Cleopatra girdle is a light, pretty support, made with shoulder pieces, set on elastic bands. It is shown in all colors, from black to the daintiest shades of pink, cream and mauve, and it is attached to lace trimmed and embroidered India silk skirts, the whole forming a becoming director's robe.

The girdle ends below the bust, allowing the hips to move easily without compression. For stage wear the girdle is invaluable. It was first worn by Mrs. Edmund Russell, the Deluarte priestess.

Some elegant house gowns are shown, as well as exquisite matinees and peignoirs.

K. M.

THE HUSTLER will be seen at the Bijou Theatre on Nov. 23.

GOSSIP OF THE TOWN.

W. A. Mark joins *The Cadi* company this week, playing the part of the tough, which has been eliminated for a while.

THE LITTLE TYCOON opened last night at the Academy of Music, Baltimore. These new people were in the cast—Laura Millard, Mabella Baker, and George H. Broderick.

SANFORD B. RICKARD, for two seasons manager of Sutton's Opera House at Hulsdale, Mich., is now advance agent of the Little Trine company.

THE BOSTONIANS, in response to many requests, have decided to give a professional matinee of *Robin Hood* at the Standard at two o'clock this (Tuesday) afternoon. The tickets have been given out by Messrs. Karl, Macdonald and Barnabee at the theatre. The house will undoubtedly be crowded.

CLAY CLEMENT is trying the experiment of establishing a permanent stock company in Denver. In his announcement he says that Denver is rarely visited by first-class combination companies, save those en route to San Francisco, and that he feels there is an opening for a good company presenting a repertoire of good old pieces from the American and English repertoires. Mr. Clement has leased the People's Theatre in Denver and engaged the following people: Paul Scott, T. F. O'Malley, Lorimer Johnston, George James, J. D. Williams, Jules Kussel, W. J. Sturgeon, John Webber, Agnes Lane, Lizze Good, Estelle Jode, Annie O'Malley, Olhe Evans, and Mabel O'Malley. The season opened last week with *The Romany Rye*.

THE closing of Marie Greenwood's Opera company at Owensboro, Ky., was solely due to all her properties and costumes being destroyed by fire. These represented an outlay of over \$7,500. Miss Greenwood is now with her parents, in Memphis.

W. H. WAGNET, who was in advance of Henry M. Stanley's tour last season, arrived from London by the *Alaska* last Tuesday, and started on the road in advance of Sir Edwin Arnold.

JOHN SHERMAN, who has been playing the Irish baggage-master with *The Pay Train* company, has already been engaged for next season.

FOREST ROBINSON, the leading man of *The Soudan* company, was taken ill at Lawrence, Mass., last week, and James A. Herne assumed his part on short notice, and gave an excellent performance. He will continue in Mr. Robinson's place until the latter recovers.

OSCAR HAMMERSTEIN withdrew *Cavalleria Rusticana* from the Harlem Opera House a week ago Saturday. *Blue Jeans* has replaced it. As Mr. Hammerstein himself expresses it: "The music of the buzz-saw attracts more money to Harlem than the music of *Cavalleria Rusticana*."

A THEATRE-PARTY of young doctors will attend *The Cadi* one evening this week. After the amputation it may prove even more of a success than it has been up to date.

H. R. JACOBS' Theatre at Newark, N. J., is said to be doing excellent business this season. *Shenandoah* opened last night for a week's engagement. It will be followed by *Wilkinson's Widows*.

THE new Kansas City Opera House was opened Oct. 3, with *Patti Rosa* in her new play *Dolly Varlen*. The interior decorations of the house were not quite finished, but the theatre promises to be one of the prettiest houses in that part of the country. It will be conducted on the popular price plan under the management of Hudson and Judah.

THE new Temple Theatre at Owensboro, Ky., was burned last week, and all contracts up to January next are canceled. A. G. Sweeney, the manager, expects to rebuild the house by the beginning of the new year.

THE amateur theatrical season in Brooklyn promises to be, as usual, the distinguishing Winter feature of the city across the bridge. Announcements of November inaugural performances are as plentiful as asparagus in May.

THE Country Circus, which was produced last night at the Walnut Street, Philadelphia, proves a success, it will replace *The Soudan* at the Academy of Music, in this city, shortly.

THE auction of seats for the first night of the Lillian Russell Opera Comique company in La Cigale took place yesterday afternoon at the Garden Theatre.

NEXT Sunday night the first of a series of Sunday night concerts will begin at the Union Square Theatre. Laura Moore and the principal singers of the Bostonians will be heard. George W. Floyd, manager of *The Cadi*, will manage the series.

FRED WILLIAMS, stage manager of the Lyceum Theatre, and J. W. Humphreys, general stage manager for Daniel Frohman, this season, will have charge of the stage department of the American Academy of Dramatic Arts.

THE repertoire of the Meininger company at the Thalia Theatre will include *Marie Stuart*, *Julius Caesar*, *The Witch* (by Friger), and *The Herrmann's Schlacht*.

THE illustrated article on the legs of popular stage artists, as presented in the *Sunday Sun* of recent date, evinces the tendency of the modern newspaper to elevate the stage. We are awaiting the next anatomical dramatic study with interest.

THE Ladies' Association of St. Michael's Home has issued the following statement of the receipts of the pastoral play given at Castle Point, Hoboken, N. J., last June. Gross receipts, \$1,555. Expenses, \$977.89. Net receipts, \$577.11. \$2,384.74 of this has gone to St. Michael's Home, and \$1,192.37 to the St. Catherine's Home. The ladies of the Association desire to express their thanks to the members of the dramatic profession, through *THE MIRROR*, for their kind cooperation on this occasion.

THE NEW YORK DRAMATIC MIRROR

THE ORGAN OF THE AMERICAN THEATRICAL PROFESSION.

1432 BROADWAY, COR. FORTIETH STREET

HARRISON GREY FISKE,
EDITOR AND SOLE PROPRIETOR.

ADVERTISEMENTS:

Twenty-five cents per square line.
Professional cards, 50 cents per line for three months.
The line ("display") professional cards, 75 cents per line for three months; 75 cents per line for one year.
Managers' Directory cards, 50 cents per line for three months.
Reading notices marked "A" 50 cents per line.
Advertisements received until 10:30 P.M. Monday.
Terms cash. Rate-cards and other particulars called on application.

SUBSCRIPTION:

One year, \$5; six months, \$3; three months, \$1.50.
Payable in advance. Single copies, 10 cents.
Foreign subscription, \$5 per annum, postage free.

The Dramatic Mirror is sold in London at Law's Exchange, 45 Chancery Lane, and at American Newspaper Agency, 15 King William Street. In Paris, at the Grand Hotel des Capucines and at Brasseur's, 45 Avenue de l'Opera.

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The Trade supplied by all News Companies.

Remittances should be made by cheque, post office or express money order, postal note or registered letter, payable to The New York Dramatic Mirror.
The Editor cannot undertake to return unsolicited manuscripts.

Entered at the New York Post Office as Second Class Matter.

NEW YORK, - - OCTOBER 24, 1891

*The Mirror has the Largest Dramatic Circulation in America.

CURRENT AMUSEMENTS.

BROADWAY THEATRE—NIGHT, 8:15 P.M.
BROADWAY THEATRE—THE MERRY MONARCH, 8:15 P.M.
CASINO—CAVALIERA RUSSECA, 8:15 P.M.
FOURTEENTH ST. THEATRE—MAJOLINE, 8:15 P.M.
GARDEN THEATRE—JEFFERSON FLORENCE, 8:30 P.M.
GRAND OPERA HOUSE—OLIVER BROWN, 8:15 P.M.
HERMANN'S THEATRE—THE SOUTHERN, 8:30 P.M.
HARRISMAN'S THEATRE—RELIANCE, 8:30 P.M.
JACOB'S THEATRE—COMING, 8:15 P.M.
KOSHER AND HALLS—FAMILY AND BURLESQUE.
LUXURY THEATRE—THE DANCING GIRL, 8:15 P.M.
MADISON SQUARE THEATRE—JACK, 8:30 P.M.
PARK THEATRE—JUNIOR, 8:15 P.M.
ROCKFORD'S—THE SOUTHERN, 8:15 P.M.
ROCKFORD'S—THE SOUTHERN, 8:15 P.M.
ROCKFORD'S—THE SOUTHERN, 8:15 P.M.
PALMER'S THEATRE—MARRIAGE, 8:15 P.M.
STAR THEATRE—MARRIAGE, 8:15 P.M.
STANDARD THEATRE—ROBIN HOOD, 8:15 P.M.
THALIA THEATRE—THE ELIZABETH, 8:15 P.M.
TONY PASTOR'S—VARIETY, 8:15 P.M.
UNION SQUARE THEATRE—THE CAUL, 8:15 P.M.
BROADWAY EIGHTH AVENUE MUSEUM.

THE MIRROR office is open every Monday night for the reception of advertisements. Advertising copy is taken until 10:30 P.M. Advertisements may be sent from out-of-town by telegraph.

NOTICE.

From the San Francisco Argonaut.

The Dramatic Mirror prints weekly, at the head of its editorial page, an announcement to this effect: "The Dramatic Mirror will not receive advertisements from the agency of George P. Rowell & Co." This is naturally calculated to excite intense surprise in the mind of the reader, for the average dramatic paper will not refuse an advertisement from anywhere about anything. The explanation of this peculiar paragraph is probably as follows: George P. Rowell & Co. have just issued their newspaper directory for 1891. In it the circulation of the two dramatic papers of New York city is thus set down: DRAMATIC MIRROR, over twenty thousand; "Dramatic Mirror," over five thousand.

SHE SPEAKS FOR MANY.

21 WEST TWENTY-FOURTH STREET, -
NEW YORK, OCT. 22, 1891.

To the Editor of the Dramatic Mirror:
SIR.—As one of your subscribers, I venture to call your attention to the fact that since my advertisement has appeared in your columns I have received several communications from the Dramatic Mirror urging me to duplicate my advertisement in their paper, giving no other reason for the demand except that it has appeared in THE MIRROR.

May I ask whether it is a *sine qua non* that one is not permitted to advertise through your office without repeating the advertisement in the Dramatic Mirror?

If my action in choosing your paper requires any explanation or apology, I am most happy to state the influences which determined my choice of THE MIRROR as an advertising medium.

I prefer THE DRAMATIC MIRROR because my observation has been that in Paris, London, and here it seems to reach a class of authors and a public to which I wish my business to appeal.

I was very much struck during my recent visit to Paris at finding that all of the French authors either read themselves, or had translated to them your paper as the representative of its kind edited in this country. I remain, Yours very respectfully,

ELIZABETH MARRERY,

Representing American and Foreign Dramatic Authors.

THE SAME CONFLICT.

ARTS kinship is universal. There would seem to be a greater distance than the surges of the Pacific between the drama of the United States and the drama of Japan. But, in reality, they are united by close family ties, and are subject to many of the same conditions and marked by many of the same characteristics.

In Tokio at the present time a fierce three-handed combat is going on between the faction that resists the slightest encroachment upon the traditions and conventions of the theatre, the faction that demands the introduction of foreign artistic methods and the faction that clings to the comic horseplay that finds readiest favor with the mob.

Is it not much the same in New York?

We have our legitimists, our new-fangled realists, and our upholders of the coarsest, cheapest forms of buffoonery. It is virtually the same conflict, with the tendencies all pointing to a mutually satisfactory conclusion in both countries.

It must be said for the Japanese public, however, that it has not sunk to such depths of vacuity as the American public had sunk to before it recently experienced a change of heart and began to look aloft again.

THE ACTORS' FUND FAIR.

EVERYBODY that has been heard from on the subject of the Actors' Fund fair is eager to co-operate to make it a great, big success. We have received letters from many professionals offering to do their utmost in its behalf, while a number of women well known in New York society have likewise expressed their intention to give support and assistance.

The fair will be held in May, as THE MIRROR was the first to announce. Messrs. PALMER and FAIRMAN have taken the necessary steps to secure the active co-operation of all the managers in this city and vicinity, and when that has been accomplished the work of organization will begin.

It will be a gigantic undertaking, but the results will be correspondingly large. The proceeds will undoubtedly place the Actors' Fund on a footing of increased usefulness, while incidentally the great bazaar will demonstrate to the community the remarkable resources of the dramatic profession.

IT WILL BE THE BEST.

ORDERS for advertising space in the Christmas MIRROR are coming in rapidly. The announcement of the number was published only one week ago, yet several pages of advertisements have been contracted for already.

The artists and contributors whose work will appear in the Christmas MIRROR are men and women of national celebrity, and we feel safe in promising that the forthcoming number will surpass in attractiveness and merit any holiday publication that has yet been placed on the news-stands in this country.

The price, however, will not be advanced. The number will be sold at twenty-five cents a copy. Cash mail orders may be sent to this office, to be filed and filled promptly, or orders may be left with any dealer in the United States.

We are preparing to issue a very large edition, and the indications are that it will go with a rush. To avoid possible disappointment order your Christmas MIRROR early.

A JUST DEMAND.

THE managers' petition to the Board of Estimate and Apportionment, for the appropriation to the Actors' Fund of one-half the moneys collected by the city annually for theatre licenses, is based on the best of reasons.

When the law under which the license moneys are placed in the hands of the Board for distribution was enacted, it was tacitly understood by the managers of New York that the Fund would receive one-half the total amount. But although the sum collected yearly has increased during the intervening period from twenty thousand dollars to forty thousand dollars, the share apportioned to the Fund has remained at the original figure, or in the neighborhood of ten thousand dollars.

Our managers are compelled to pay a higher tax on their business than the man-

agers of any other city in the United States. They are willing to bear this heavy burden without murmuring, provided the intent of the legislature in giving their license moneys into the custody of the Board of Estimate and Apportionment is carried out. In other words, they are content to pay an exorbitant tax if thereby the charitable association of the dramatic profession receives benefit.

The application of three-fourths of the license moneys to the support of charities which are controlled—and ought to be supported—by churches, while the Actors' Fund is given one-fourth of the amount, is not only unjust, but is subversive of the object of the State in repealing the puritanical and obnoxious law that gave the fees collected from the theatres to support a prison for depraved and criminal youth.

The request of the managers that one-half the money they are obliged to pay to the city may be devoted to the Actors' Fund, is both reasonable and just. It is to be hoped that their petition will be considered favorably, and that the Board of Estimate and Apportionment will use the opportunity to begin the new allotment with the forthcoming distribution of the license moneys of 1891.

PERSONAL.

BARRY.—One of the few attractions that is known to be doing well in New England is Helen Barry with A Night's Frolic. The opening performance at the City Hall in Portland, for instance, drew 2,600 persons.

ABBEY.—Henry E. Abbey came to New York on Thursday, got a birdseye view of Abbey, Scofield and Grau affairs and then returned to the Bernhardt company. Sarah insists that one member of the firm shall travel with her constantly. Mr. Grau being abroad the duty devolves on Mr. Abbey.

WAINWRIGHT.—A number of actresses playing in this city have been the recipients of scurrilous anonymous letters during the past few weeks. Marie Wainwright is one of them. She has reported the matter to Inspector Byrnes, who is endeavoring to find the offender.

EBERT.—Franz Ebert is held in the background in The Oscar's Wedding. But this hope-a-my-thumb's presence on the stage is alone sufficient to create laughter and delight. He has but to grimace or gesticulate or speak an ordinary speech in his own peculiar manner to set the house in a roar.

PHILLIPS.—F. C. Phillips, author of As in a Looking Glass, is collaborating on another play. It is a comedy farce and will be called The Matrimonial Agent.

BURRIDGE.—Walter Burridge, the scenic artist, is under engagement to paint a series of panoramic views of the Sandwich Islands, for exhibition in Chicago during the World's Fair. Mr. Burridge is now en route to Honolulu.

BANGS.—Frank C. Bangs, who is now playing in Alabama on the road, has been thirty-nine years on the stage. He made his first appearance at the old National in Washington in 1852. Since that time he has acted almost continuously, except during the war, when he was for four years a member of one of the Virginia regiments.

CLARK.—Arthur F. Clark, one of the youngest dramatic critics in the country, who has been for two years in charge of the dramatic department of the Chicago Mail, has resigned his post on that paper and signed with Charles Frohman, to go in advance of June. Mr. Clark is a native of Keokuk, and is the son of the editor of the Great City.

DU VAR.—A wealthy and accomplished young Albanian, Aimee Du Var, has decided to enter the profession, of course beginning as a "star." She has formed a company and will appear in a new romantic play on Nov. 15 in her native city. Miss Du Var is fair and twenty.

FISKE.—Stephen Fiske has made a capital suggestion, which we hope the profession will adopt. He urges the desirability of having a fitting representation of American dramatic art at the World's Fair in Chicago, and it is proposed that a headquarters hall be established at the exposition.

OLDHAM.—Edward A. Oldham, the Washington correspondent of THE MIRROR, is blossoming as a song writer. "De Jingle ob de Bells on de Cows," a dialect contribution of his to The Century, has been set to popular music by Florence Earlesby, of Napa, Cal., who has musical a reputation in the Golden State.

DIXON.—Fred. Dixon is said to be largely responsible for the admirable staging of Robin Hood. All the picturesque dresses were designed by him.

KELLER.—John E. Keller's debut was made in the part of Polonius. This was in London, about fifteen years ago. Since then Mr. Keller has appeared in several hundreds of parts—usually with success—and step by step has risen to the creditable place he occupies to-day among the young actors of the American stage.

ROEDER.—Benjamin F. Roeder gives his ideas of play building in three short, sharp words: "Cut, cut, cut." If the author cuts, and the stage-manager cuts, and the actors cut, will not the audience perhaps be likely to look at it in the same light and cut also?

SINCLAIR.—J. H. Sinclair, of the Morning Advertiser staff, has been secured by H. S. Taylor to do his local press work. Mr. Sinclair retains his post on the Advertiser, however.

BOOTH.—Edwin Booth visited Palmer's Theatre one night last week. The improvement in his appearance was commented upon by many who recognized him.

MARRINGTON.—Marguerite Merrington, the author of Lettarblair, the play which Mr. Sothern is about to produce at a trial matinee, is not a member of the Normal College faculty, as stated last week. She is on the tutorial staff of that institution.

NYE.—William Edgar Nye is the latest victim selected for the Sunday newspaper interview. In the Herald he expounds his views on the subject of writing for the stage with all the sang froid of the veteran playwright.

CORLETTE.—Helen Corlette, with her mother and sister Ethel, is in Paris, where she has been studying for the last few months.

HUKE.—Little Freddie Huke, a pretty girl who was last season with the Spider and Fly company, is now playing the part of Primrose with much success in Loder's Oh, What a Night!

WINTER.—William Winter returned from England last week. Dramatic criticisms from his pen may be looked for once more in the Tribune.

POTTER.—Mrs. James Brown Potter has poured into the ear of a London correspondent that whatever misfortunes she may have fallen into have been caused by her erstwhile friends in the U.S., and an American journalist living in London, who was a rejected suitor for her hand.

IRVING.—Henry Irving, speaking at a banquet given in his honor at Liverpool, said that in his opinion more good plays had been produced within the last forty years than in the preceding half century. He pictured a bright future for dramatic art, and all the actors, playwrights, and theatrical people present smiled upon this idol and thought so, too.

ULMAR.—Geraldine Ulmar and her husband, Ivan Caryll, are contemplating the employment of a denial agent. This is made necessary by the recent report of contemplated divorce proceedings furnished the public through a reckless news agency.

GILBERT.—Friends of Mrs. G. H. Gilbert, the "old lady" of Daly's company, will give her a birthday supper to-morrow in London.

UNDERWOOD.—Owing to the close of the Greenwood Opera company's season, on account of losses by fire, A. R. Underwood is at liberty.

ADAMS.—Mrs. George H. Adams has gone to Colorado Springs. She was accompanied by her three children, and is traveling for the benefit of her son's health.

JONES.—Mrs. W. G. Jones, the veteran actress, met with an accident, last week, during the performance of The Soudan, spraining her ankle while coming down an insecurely built stairway in the fourth act.

STRONG.—Alma Strong was unable to play with the Work and Wages company at the Jersey City Academy, last Wednesday evening, owing to injuries received from a fall while on her way to the theatre.

HALTOS.—The jewels that have been presented to Marie Halton, the comic opera singer, were sold at an auction on Friday. A few trifles—such as a diamond said to be worth \$10,000—were retained. People who spend their incomes in giving jewelry to comic opera divinites, please note.

GREEN.—J. T. Green, of the London Independent Theatre, has been elected president of the Playgoers' Club, vice Jerome K. Jerome, who has resigned.

COMSTOCK.—Alexander Comstock joined The High Roller company a week ago as business manager.

BURNETT.—Frances Hodgson Burnett's new comedy, The Showman's Daughter, had a dress rehearsal at Worcester, Eng., last week.

COOY.—Buffalo Bill will give a barbecue to a party of Americans at Crofton, near London, the coming week. The party will be driven on a trolley-coach to the ground of action by Colonel Thomas O'Hiltree, and the cooking will be done by Indian squaws.

LEONARD.—H. W. Leonard, comedian of the Marie Greenwood Opera company, is now at liberty. The company disbanded last week, as announced in THE MIRROR, on account of the loss of the music and wardrobe in the burning of the theatre at Owensboro, Ky.

KENNEDY.—M. A. Kennedy, of Charles Frohman's Men and Women company, left that organization in Boston, last Saturday, to join the cast of Miss Helyett. Mr. and Mrs. Frederic de Belleville gave a good-bye supper in his honor. The guests were Mrs. Annie Adams, Maud Adams, Cyril Scott, and Ramsay Morris.

LETTERS TO THE EDITOR.

NEW YORK, OCT. 6, 1891.

To the Editor of the Dramatic Mirror:
SIR.—Mr. Charles A. Tyrrell refers to me in regard to the financial affairs of the Marie Greenwood company entirely without my knowledge or consent, and I do not like it.

I have enough to do when I attend to my own affairs without interfering with those of any one else. My relations with Miss Greenwood were of the most pleasant character, and I have the most profound respect for her, both as a lady and an artist.

What my financial arrangements were with her is not the business of Mr. Charles A. Tyrrell or any one else. Suffice it to say they were satisfactory to me.

Very truly,

FRANCIS REEFER,

Musical Director.

MR. REEFER IS WORKING ALONE.

NEW YORK, OCT. 13, 1891.

To the Editor of the Dramatic Mirror:
SIR.—There seems to be a misrepresentation as regards the new libretto that is being written by B. F. Butler, Jr., for Fleurette. I am not assisting, and have not assisted, Mr. Butler, in any way whatever. While I may have had an opportunity to write the libretto, I am entirely out of the affair now.

HELEN STUART.

THE USHER.



The Boston Post has changed hands. The new management has radically different ideas of journalism than characterized the former management, and it is turning the paper into a slapdash, sensational publication.

In these circumstances, it follows that Edward Fuller has retired from the post of dramatic critic. He is not the sort of writer that a sensational paper wants, nor is it possible that he could find the altered surroundings congenial.

Mr. Fuller's retirement is a distinct loss to dramatic criticism. His judgment was sound, his ability pronounced, and his integrity unimpeachable. During his connection with the Post—a connection that lasted for several years—he performed yeoman's service for the Boston stage.

Ruskin's definition of an artist is "a person who has submitted to a law which it was painful to obey, that he might bestow a delight which it is gracious to bestow." I wonder how many of our actors agree with Ruskin.

The collapse of the play Abraham Lincoln will not excite much sympathy among the profession.

From the start the sentiment of actors was against the production, for good and sufficient reasons.

So far as the theme was concerned the critics agree that it was treated with apparent reverence. The failure of the piece is ascribed to the fact that it was less a play than a series of historical pictures, lacking cohesion and dramatic sequence.

The people of the stage were justified, however, in frowning upon a production that was conceived by an alien, and that showed a heartless disregard for the feelings of the leader for whom they cherish the deepest respect and affection.

In the South Alabama is received with open arms. A Nashville critic compares it with Shenandoah, from the Southern standpoint, greatly to Shenandoah's disadvantage.

What the author of Shenandoah mistakenly thought he had attempted, Mr. Thomas has not only attempted but accomplished. Shenandoah assumes to depict Southern character, while prostituting its very essence and poetry to a vicious and cheap end, misleading and destructive. Shenandoah seized upon a theatrical episode of the war most unpleasantly lodged in the Southern mind and wound it up in a theatrical manner in a false characterization of Southern men and women. Mr. Thomas in Alabama has touched the war as a painter does the main subject of his canvas, to color and shade it and invest it with contrast, not jarring, but in exquisite harmony with the theme in hand. He will be embalmed in the heart of every Southerner who sees this play as the first playwright to successfully write a Southern play.

The excellent, as well as the artistic, properties of Alabama will insure its popularity throughout the Southern country.

Elsie De Wolfe is not yet an accomplished actress, and it may be that she is not a gifted one; but her performance of the difficult role of Fabienne in Thermidor, albeit marred by the signs of inexperience, is not destitute of artistic aim and feeling.

Miss De Wolfe made the mistake of flying too high. Had she made her initial appearance in a less exacting part, and had she not been preceded by the industrious press-agent's circus business, I think her reception would have been pleasanter and her claims to approbation stronger.

Nevertheless, Miss De Wolfe has not merited the sharp exhortation that her endeavor has received. She is refined, intelligent, ambitious, and persevering. She has the desire to become an artist. These good points are worthy of recognition, at least.

When she is seen in a part to which she is suited, and which is not beyond her present capacity, she will stand a fair chance of winning a place for herself on our stage.

United States Consul Lorin A. Lathrop, stationed at the ancient port of Bristol, England, and an occasional dramatic critic for the leading newspaper there—on which, by the way, Joseph Hutton when a youngster, was a staff writer—sends me in a private letter some dramatic items.

"I am just off to lunch with Mr. Irving, who is revisiting, for the first time in ten years, the scenes of his childhood, playing in Bristol for a week in a varied repertoire. Miss Terry has amused herself wandering around Queen Square where in Old King Street, near by, twenty-seven years ago she used to play juvenile parts.

Queen Square where the Consulate stands, was the historic birthplace not only of Miss Terry, but of Genevieve Ward, whose father was once consul here. Mrs. Dacre (Amy Roselle) is here with the company, having

made an engagement with Irving for nine months. She plays small parts, but is really engaged for Miss Terry's London understudy in Henry VIII.

The Crusaders is the name of Henry Arthur Jones' new play. It is described as a comedy of modern society in three acts. Mr. Jones is delighted with the success that The Dancing Girl is having at the Lyceum, and as a consequence he has given the American rights to the new comedy to Daniel Frohman.

MR. NEVILLE'S EXPLANATION.

George Neville talked to a Mirror reporter yesterday concerning Dolly Kline's statements in our last week's issue. Mr. Neville said:

"I do not want to enter into any controversy with Miss Kline. The courts will decide the matter. If the statements she has made in the papers are correct, she has plenty of witnesses to put me in jail for bigamy.

"The marriage certificate I gave Miss Kline was merely to shield her reputation, which fact she does not appear to appreciate. She was perfectly well aware that I was a married man, and often urged me to get a divorce. This I refused to do.

"It is far from my intention to do Miss Kline any injury. I am merely protecting myself. I fail to see any reason why Miss Kline should have commenced these proceedings, from which she has nothing to gain.

"She also states that she has supported me. This is an untruth. I never took a cent from her or from any woman. My income, playing or not playing, is sufficient for my needs. On the contrary, I used to give her money when she needed it."

HELEN BARRY'S BIG BUSINESS.

A Mirror reporter yesterday was shown the box-office returns of Helen Barry's tour through New England with A Night's Frolic.

The reports from that territory have been, generally speaking, gloomy. First-class attractions have played through Massachusetts and Connecticut to beggarly receipts. In many towns a \$100 house has been a rarity. In these circumstances Miss Barry's takings have been extraordinary.

The advance sales in nearly every town she has visited have been large. Her percentage of the gross in each week have ranged from \$2,000 to \$3,500. In point of fact, her business is believed to have been double that of any other attraction playing New England during that period.

The great success of A Night's Frolic is due to excellence of the piece and the performance, combined with the wonderfully active and effective advance work Manager F. G. Prescott has done for the attraction.

CONFLICTING EXPLANATIONS.

Manager Hyde, of the Farrot Opera House, at Lima, Ohio, makes an explanation regarding the appearance of the pirates known as the Rileys at his theatre.

"I would not allow anyone to produce a play here without having the right to do so," he writes. "Regarding the Rileys, I spoke to Mr. Braden about this the first night, as the street programme suggested a play other than the title given.

"Braden's explanation was that he organized the company and Riley supplied the plays. Riley got out the street programmes and Braden, on seeing them, declined to allow the pieces to be put on. The plays were accordingly changed, although the street bills were used.

"I saw the first performance. It was as Braden said. I did not see the other performances. I do not care to play repertoire or popular price companies, anyhow.

"It will be noticed that there are some obvious discrepancies between the explanation that Mr. Braden is reported to have made to Manager Hyde and the explanation that Mr. Braden sent to THE MIRROR last week.

MARRIAGE BELLS.

On the fifth of this month Lucius Osgood and Maud Garvin were married quietly at New Castle, Pa., by the Rev. E. F. Edmonds, in the parsonage of the M. E. Church. Mr. Osgood is the efficient New Castle correspondent of THE MIRROR. The happy couple made Pittsburgh the objective point of their wedding journey. They will please accept THE MIRROR's hearty congratulations.

Winthrop E. Dunning, the daughter of W. S. Simpson, our representative at Cairo, Ill., was married on Wednesday evening last, at the Church of the Redeemer in that town, to C. Fred Gallagher.

We have received cards announcing the betrothal of W. V. Lyons, our correspondent at Waco, Texas, to Julia Wiel.

Hymen and Cupid are playing havoc in the ranks of the out-of-town staff. Rumors reach THE MIRROR of other happy events impending in sundry quarters.

GUILTY WITHOUT CRIME PIRATED.

Dore Davidson called at the MIRROR office the other day to denounce a pirate.

"Jerry Hensell, who used to be stage manager of my production of Guilty Without Crime," said Mr. Davidson, "at the close of his last season in my employ boasted that he had a copy of the play, and would use it.

"He repeatedly applied to me for a re-engagement, but as I knew that he had filched every manager's play with whom he had been, I refused to take him back.

"A lithographer has received from Jerry Hensell a letter asking for lithographs of Guilty Without Crime. He said that he intended to play it throughout the country under the title of Bigamist. The synopsis

and cast are the same, and he admitted in the letter that Bigamist is Guilty Without Crime. "The week beginning Oct. 13 he is playing in Austin, Minn. The attraction styles itself The Fierce and Albright Theatre company, and Louis Fierce and Beatrice Thorne are the stars."

BETTINA GERARD.

Miss Bettina Gerard, whose portrait we present this week, is known in the operatic world as a clever performer, and a vocalist of merit. She appeared in The Khedive, and was also with Dixey when he produced The Seven Ages. Miss Gerard's exquisite dressing on the stage has been much admired. She is at present singing an important part with the Duff Opera company, in Chicago.

TWO MONEYMAKERS.

D. W. Truss is contented and happy, all on account of the prosperity of Primrose and West's Minstrels and 8 Bells.

"Business is exceedingly large with both companies," he said yesterday, "in fact, we have never before experienced such good receipts with the Minstrels.

"8 Bells is decidedly a popular success. This attraction is playing Cleveland this week.

"The Minstrels are making an extended tour of the West, and they are making fame and money everywhere."

Mr. Truss is making his headquarters in town at present.

OMENE'S PROPERTY HELD.

The "beautiful Omene," whose dancing was severely criticised and afterward revised when she made her first New York appearance, is in hot water with the Hotel Metropole manager.

She claims that he is keeping several articles necessary to her well-being and peace of mind, his excuse being a paltry balance due on her hotel bill which excuse is in distinct opposition with arrangements Omene had made on becoming a guest at the house.

The hypothecated property includes a revolver, a pair of opera glasses, a gladstone bag, a bracelet, a napkin ring, a package of passports, a lot of photographs, and a copy of "The Koran."

Omene probably yearns now for the departed prestidigitator Vank Hoe, who might be able to juggle her property back by occult means.

THE ACTORS' ORPHANS' NONE.

"Sometime around Nov. 12," said Mrs. E. L. Fernandez to a Mirror reporter, "a benefit will be given in the afternoon in which only child actors and actresses will take part. It will consist of singing, dancing, tableaux, recitations, and scenes from plays.

"It will be given at Palmer's Theatre, and there will be no expenses, as A. M. Palmer gives the use of the theatre and his employees. It should be a marked success.

"Aunt Louisa Eldridge and Mrs. Tony Pastor will help me in front of the house, and I myself will have the entire charge of the affair.

"Small bricks will be sold in the lobby, the idea being that everyone who buys one is subscribing for a brick in the proposed orphan asylum.

"I expect that fifty-three children will participate, including Wallie Edinger, Little Tuesday, the Barrison Sisters, Baby Juliet, Gertrude Homan, etc."

Mrs. Fernandez hopes to get Grover Cleveland to buy a brick for his daughter, Ruth, and President Harrison to buy one for Baby McKee.

JAMES O'NEILL'S SEASON.

James O'Neill's season, thus far, has been the best he has known in four years. His tour has extended through New England and Canada.

In Montreal he did the largest business of the season, playing to larger houses than such attractions as Mollieska and Indigo.

Mr. O'Neill contemplates the production of a new romantic drama by an American author. This is notwithstanding the fact that Monte Cristo is still one of the strongest drawing plays on the road.

MISS JOHNSON COMES HOME.

Alice E. Johnson, who was the prima donna of the California Opera company, and the Selim in the original production of Bluebeard, arrived from Europe on Friday last on a visit to her family, at Washington, D. C.

Miss Johnson said to a reporter of THE MIRROR: "I have been in Paris for a year past for the purpose of studying music and dramatic art, and feel as though I had profited both from observation and experience. I had an offer to remain in Paris, but my talents lie in the line of comic opera, and in this country I have far greater opportunities than abroad.

"I am at present negotiating with a manager for the prima donna role in a new opera to be produced in this city. I cannot say when I will return to Europe, as I prefer America, and, if at all, I shall go only as a matter of business.

"The Dramatic MIRROR was a very welcome weekly visitor during my stay in Paris, and is there considered the standard authority on American theatricals.

"I had a terribly tempestuous voyage, and I have scarcely recovered from my illness yet."

Bureau managers and agents who continue to send telegrams to THE MIRROR on Tuesday morning naturally never see them in print, inasmuch as THE MIRROR goes to press soon after midnight on Monday night, and is in the hands of the newsdealers at about the time their dispatches come straggling in.

PROFESSIONAL DOINGS.



This is a portrait of an excellent actress and an admirable woman, Dolie Nobles, wife of that sterling actor and staunch supporter of the stage, Milton Nobles. Our picture was engraved from Mrs. Nobles' latest photograph, taken as Dorothy Goodall, the actor's daughter, in the new comedy, A Son of Theopis.

HELEN DAUVERG is in town. So is her husband.

CLEMENT SCOTT, the English critic, is contemplating a visit to America. He may lecture.

MADAME ANNES, the comedy that Dr. Augustin Daly bought recently, is a failure in Paris. It has been withdrawn from the Gymnase Theatre and a play of Daudet's revived in its place.

HARRY W. CORLISS, the theatrical agent, will issue this week a pamphlet containing the names of disengaged professionals at his bureau, for the benefit of managers throughout the country.

PECK AND FURNMAN, who conduct Daniel Boone and Uncle Tom's Cabin companies along the road, say that they will enter another field next season. They will present a new musical comedy, called All in the Family.

NEW drop-curtains have been hung this season at the Lyceum and Bijou theatres. The former is in gold tints, and matches the decorations of the auditorium. The latter is of red velvet.

The case of Lederer against Herrmann came up last week in the Superior Court, of San Francisco, upon a motion of L. D. McKisick, counsel for the receiver, Wolf F. Falk, against whom a judgment had been entered as receiver of the U and I company to the amount of \$30,000. After due deliberation, the court ordered that the judgment be set aside.

A. E. LANSNER and Arthur Hornblow have just completed a one-act play, entitled Twilight. The play is American in theme, but it was suggested by Octave Feuillet's pathetic idyll, Le Village, which has belonged to the Theatre-Francaise repertoire for many years.

CHARLES NICHOLS is no longer advance agent of Alone in London.

ADRIEN DELGARD was engaged yesterday as leading lady for Frederick Warde, in place of Victory Bateman, who has resigned on account of ill-health.

J. W. STODOL has bought the Southern rights to Ship Ahoy.

On Oct. 13 Augustin Neuville, of the Boy Tramp company, was granted a license to marry Lillian Barlow, of the same company, at Columbia City, Ind. The couple left there the next day with the company. The Fort Wayne, Ind., Daily Press of the 14th prints an announcement of their marriage.

FREDERICK PAUL'S Last Word company includes the following persons: Benjamin Horning, W. H. Hamilton, Charles B. Welles, Lionel Bland, H. A. Mackelcar, Walter Gifford, Cromie Hynson, Thomas F. Graham, Grace Esther Drew, Kate Reahly, Nellie Gifford, and Hilda Burleigh. The rehearsals began last Wednesday.

Our esteemed contemporary, the Philadelpha Ledger, evidently shares the popular impression that many actors pass the greater part of their time on the railroad ties. Here is a recipe taken from the Medical and Surgical Reporter that the Ledger republishes in its dramatic columns: "For Tender Feet. Tramps, either amateur or professional, who suffer from sore feet after an unusually long walk, will experience great relief from soaking the feet once or twice a week in a half-pailful of hot water to which a piece of nitrate of potassium, the size of a small walnut, has been added."

J. G. CANTRELL, our correspondent at Nashville, Tenn., telegraphed last Thursday: "The Vendome Theatre was leased yesterday to Fritz Staub, of Knoxville, for three years, beginning in October, 1902. The rental is \$7,000 a year, with the privilege of an extension of two additional years. Each of the eight owners of the building reserve one lower box and four complimentary seats, making a total of thirty deadheads for every performance."

Last week Alfred C. Wheelan resigned from Monroe's Aunt Bridget's Baby company. He will leave on the 24th inst. Mr. Wheelan is a clever comedian, and although the time is unpropitious for making engagements, he will probably not remain idle long.

"One of the best features about the Dramatic Mirror is that whatever its promises, its results are even better."—Boston Journal.

WE BEG TO ANNOUNCE THE PUBLICATION, EARLY IN DECEMBER, OF

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THE HANDGLASS.

And now they say that Mansfield has comely legs!

SOMEbody wants to know what De Wolf Hopper means when in Wang he speaks of a phantom jag.

A BOSTON critic speaks of Della Fox's "cute, impish methods."

MISS STAR ACT.—"I just walked down Broadway and nobody seemed to recognize me. Can you imagine the reason?"

MISS KAHNHEIM.—"Why, your picture was in six different morning papers."

THE manager of the Boston Globe Theatre recently received a package containing a pair of opera glasses and a card, which said: "Temporarily stolen last year by an honest but very intoxicated member of the audience at The Gondoliers."

A GOLD, cruel manager once told Margaret Mather that she would have to put higher heels on her shoes if she wished to act like Mary Anderson.

A BOSTON museum has secured the services of some of the most picturesque liars in the country to write their advertisements. One announces a Persian conjurer who, at every performance, will "honestly, actually, and without deception pass a solid piece of steel in at one eye and out the other." The camel passing through the needle's eye is not a circumstance to this.

AUGUSTIN DALY says that he never found, as Chatterton did, that Shakespeare spelled Ruin. London *Punch*, with one of those beautifully rare flashes of wit that sometimes illumine its pages, suggests that perhaps he found it spelled Rehan.

A GOOD REASON.

WAVOFF.—"What's the matter, old man?"
TAKEN.—"Miss Knowsum has rejected me without any reason."

WAVOFF.—"Didn't you sing 'Comrades' at her house the other night, with 'John and Mary' as an encore?"

THE *Detroit Free Press* is responsible for the story that Oscar Hammerstein, while conversing upon theatrical business in New York, recently exclaimed: "This business is getting worse every year! What with the Frohmans here and Conreid there, and the Rosenfelds down town and the Aronsons up town, we Christians haven't much of a show."

For a new play announced for metropolitan production, it is claimed that the star sou-brette will assume six different characters during the performance, and in one of the scenes will leap from a burning building into a net held by six firemen. Even star sou-brettes have to suffer sometimes.

EXPRESSION.

Her dainty hand, expressive, soft and warm,
It thrills me when it rests upon my arm,
Or when within my own it's shily put—
And yet it's nothing to her father's foot!

AN actress, who wishes to withhold her identity, according to last Sunday's *World*, before retiring eats this supper: "Toasted water biscuit with a bunch of celery, a quart of apple sauce, a cup of bouillon, a melon and a pint of hot tea." The fearful and wonderful collations that women eat are proverbial.

but for pure, unadulterated weirdness, the above bill-of-fare commends itself.

AT THE END OF THE SEASON.

YOUNG CHAI.—"And shall we never meet again?"

MISS SWAGGER.—"Very likely, you know we trade at Macy's."

'TIS NOW.

We chill wynde blows, ye red leaf flies,
But Phyllis smiles, there is no lacke
Of tenderness and pleading eyes—
She's thinking of a sea-salt sack.

A DAILY paper says that "Valti, at the Eden Mus-ee, no longer prances around in a way to bring the blush of shame to the cheek of Colonel Thomas P. Ochitree."

ALAS!

Her little hand is soft and pink,
With fingerettes all dabbled with ink,
For oh! alas! perhaps, you'll guess
She's writing jolelets for the press.

GEORGIA CAVAN wears eighteen hats in Nerves, and the matinee girls sigh audibly eighteen times at each afternoon performance.

If you should see an item headed "The Color of Patti's Hair; How and Why She Charged It," don't be deceived; it is a hair-wash ad., and you'll never know it unless you are familiar with the heading.

THE New Orleans *Picayune* suggests that box-office men mark theatre seats with a green pencil on the diagram so that patrons may be warned to get their seats in another part of the house or at another theatre.

SIR EDWIN ARNOLD.



This is a portrait of Sir Edwin Arnold, the English poet and editor of the *London Daily Telegraph*, who is coming to this country to give a course of lectures under the management of Major Pond.

By special arrangement A. B. de Frece has secured Sir Edwin Arnold to give his first lecture in New York in aid of St. Mark's Hospital. Chauncey M. Depew has consented to act as chairman, and other prominent men will be seated on the stage.

The lecture will take place at Carnegie Music Hall, on Nov. 4, and owing to the large demand for seats they will be sold at auction in the Hall on Oct. 26, at 8 p. m.

THE MANAGERS' PETITION.

Last Wednesday a petition, signed by sixty-nine New York managers and concert hall proprietors, was presented to the Board of Estimate and Apportionment by A. M. Palmer, President of the Actors' Fund. Every sort and condition of manager was represented, including the controllers of halls, museums, etc.

The petition said that the license-paying managers and lessees of this city respectfully prayed the Board of Estimate and Apportionment to give every year one-half the theatre and concert-hall license moneys collected by the city to the Actors' Fund of America, which appropriation would be devoted to the purposes of charity by the Fund Association.

It is understood that certain members of the Board are averse to giving to the Fund more than one-half the amount collected from the theatres, but the unanimity of the petitioners' appeal demonstrates beyond question that managers of all classes of public amusements desire that a clean half of the total amount obtained from places of amusement shall be apportioned to the Fund.

Another argument that has been employed by members of the Board against granting a larger share than formerly to the Fund is that there is no precedent or reason for restoring to a business that is taxed a large portion of the money demanded from it.

If the Actors' Fund were an institution whose charities were defrayed by the community at large this objection would apply. But unlike the benevolent institutions belonging to churches, the Fund is with its permanent resources or avenues of replenishment. Its usefulness depends solely upon the energy of individual persons who exert themselves to maintain its ability to meet all demands. The church organizations have the means to support their charities; the Fund must depend for aid upon the city, into whose treasury theatre managers pay more money annually than would be necessary to meet all demands upon the Fund—and that for the privilege of conducting a respectable and honorable business!

The church and religious society charities that are now added with the managers' money are not entitled to more than one-half the license moneys. They are able to take care of themselves. They frequently have the aid of the profession in the form of public benefits.

Moreover, when the present theatre license law was enacted it was distinctly understood by the managers that worked to secure it, that if the money was taken out of the hands of the Society for the Reformation of Juvenile Delinquents and given to the Board of Estimate and Apportionment for judicious charitable distribution, the Fund would receive at least one-half the annual income.

Aside from all other considerations the city authorities have now the power, under the operations of the law, to do a sentimental thing. Actors are sentimental. It is because they are imaginative, and because their sentiment responds to every appeal, that they have earned the reputation of being the most charitable and sympathetic people in the world.

The Board of Estimate and Apportionment should weigh all these matters in the balance when they act upon the managers' petition. If they do the Fund will hereafter receive its half of the license moneys every year.

DYEING AND CLEANING.

Costumes cleaned and renovated. Special rates to the profession. Orders by express promptly attended to. Goods forwarded. Discount on company work. *Lord's Dyeing and Cleaning Office*, 23 East Fifteenth Street, between Broadway and Fifth Avenue.

MATTERS OF FACT.

The Haynes, at Springfield, Mass., is a hotel that makes special rates for professionals. A. C. Allen, the proprietor, caters especially to them.

The Opera House at Amherst, Mass., has open time in October and December. Manager F. H. Howes would like to hear from good attractions.

There is open time at the Academy of Music, Montreal. Four or five open weeks remain previous to Jan. 1.

Palmer Collins has resigned from the Master and Man company, and is now at liberty.

Sigmund B. Alexander, at present touring with Mile. Kheda, and author of her play *Judith*, wishes to dispose of a farce comedy and several new and original plays.

Henry Leone, of the *Acon-on* forces, was transferred from the home to the road company at short notice, and made a hit as *Alto* in *Cavalleria Rusticana* in Boston.

The Patrol, Scott Marble's realistic play of police life, is winning golden opinions from managers in whose theatres it has played, as a money maker. From the manager's standpoint, the box office is the test.

Susanne Leonard, who was formerly known as Susie Russell, has been engaged for *The Duchess in La Cigale* at the Garden Theatre.

Frank Lodge is in Boston doing press work for the Horse Show Association.

The Moulton Opera House, of Laconia, N. H., is one of the finest theatres in the State. Manager John O'Laughlin has a few open dates in November and December.

Marie Greenwood, the prima donna, is at liberty, as a result of the fire which destroyed the effects of the Greenwood Opera company.

By a decision of the Supreme Court, the organization under the management of Max Rachet has the exclusive right to the title "The Boston Symphony Orchestra Club."

J. J. Quirk, manager of Kaier's Opera House, Mahanoy City, Pa., has open dates in November for good attractions.

Jacob Litt warns all pirates against using his play, *Von Vanson*, or any colorable imitation of the same, as he will proceed against such parties without delay.

The Kansas City Auditorium, formerly known as the Warder Grand, at Kansas City, Mo., will play first class companies on a percentage or will be leased for a term of years.

W. Kenneth Currie, of Mt. Airy, Iowa, desires to correspond with amateurs with a view of organizing a company to present strong dramas.

The Griswold Opera House at Troy, N. Y., will be under the management of S. M. Hickey in the future, who proposes to push matters and increase the business of the theatre.

Cleopatra Corset or Girdle is the only embodiment of grace, ease, and comfort ever invented. Is endorsed by leading Debsartians, has no equal, and will satisfy the most skeptical. For actresses and singers it is an indispensable article. Greek, negligee, and stage dresses made to order. *CLEOPATRA MANUFACTURING COMPANY*, 200 West Forty-third Street, corner Broadway.

MANAGERS' MESSAGES.

CUMBERLAND, Md., Oct. 17.—Charles T. Ellis played here last night to largest house in two years. C. A. ELLIS.

OMAHA, Neb., Oct. 17.—A. W. Fremont, in 277 packed the Forum Street Theatre at both performances to-day. Both the star and the company received several curtain calls.

PATERSON, N. J., Oct. 17.—Alone in London at Jacobs' and Billy Lester's company at the People's both opened to large houses to-night. JOHN C. BUSH.

NEW YORK THEATRES.

BROADWAY THEATRE.
Corner 41st Street.
Manager, Mr. FRANK W. SANGER.
Every Evening at 8:15
Saturday Matinee at 2
FRANCIS WILSON.
and company in
THE MERRY MONARCH.

BIJOU THEATRE.
Broadway near 34th Street.
Every Night at 8:15
Matinee Wednesday and Saturday.
THE FANTASTIC COMEDY.
NIOME.
By Henry and Edward Tadhon, authors of *ERMINIE*.
Presented by
ABBOTT AND TEAL'S COMEDY CO.

PALMER'S THEATRE.
Broadway and 34th Street.
Matinee Saturday.
MARIE WAINWRIGHT.
Sung by Henry Miller, in a magnificent production of the
romantic historical drama,
AMY ROBSART.
MONDAY, NOV. 2—My Palmer's company in *STAYAWAY*

UNION SQUARE THEATRE.
Every night at 8:15.
BILL NAVE NEW COMEDY.
THE CADL.
THOMAS Q. SEABROOKE.
and **BILL NAVE COMEDY CO.**
Matinee Wednesday and Saturday.
Seats sold two weeks in advance.
Next Sunday evening, Oct. 25, George W. Floyd's Grand
Second Concert.

LYCEUM THEATRE.
4th Avenue and 41st Street.
Manager, DANIEL FROHMAN.
E. H. SOTHERN.
In Henry Arthur Jones' new play,
THE DANCING GIRL.
Matinee Wednesday and Saturday.
Thursday, Oct. 22, special author's matinee, *THE FAREWELL*

14TH STREET THEATRE.
Near 6th Avenue.
J. WESLEY ROSENCRANCE, Sole Manager.
Every night. Matinee Wednesday and Saturday.
Reserved orchestra and balcony, 50c.
W. J. SCANLAN,
in an elaborate production of the new comedy drama,
MAVOURNEEN.

H. R. JACOBS' THEATRE.
Corner 3rd Street and 31 Avenue.
Matinee.
MONDAY, THURSDAY AND SATURDAY.
The Prince of a Nation, the Festival, the Incomparable, the Humble,
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CORINNE.
In the first London Craze and New York success,
CARMEN UP TO DATE.
Under the direction of Mrs. JENNER KIRKALL.

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Broadway and 34th Street.
Evenings at 8. Matinee Saturday at 2.
CAVALIERIA RUSTICANA.
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Admission, 50 Cents. Seats on sale two weeks ahead.

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Twenty-fifth Street and Sixth Avenue.
M. W. HANLEY, Manager.
SECOND SEASON.
EDWARD HARRIGAN in
REILLY AND THE 440.
Dave Graham and his popular orchestra.
Matinee Wednesday and Saturday.

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THREE WEEKS ONLY.
This Monday evening, Oct. 19
FAREWELL AMERICAN ENGAGEMENT OF
MR. AND MRS. KENDAL.
(Under the management of Mr. Daniel Frohman)

HOME.
Next week, Oct. 26, third and last, Monday, Tuesday, and
Saturday matinee, ROMAN-EGG

GRAND OPERA HOUSE.
Reserved seats—Orchestra Circle and Balcony—50c.
Wednesday and Saturday Matinee.
OLIVER BYRON.
THE PLUNGER.
Next week—CLARA MORRIS.

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Madison Avenue and 27th Street.
J. H. FRENCH, Manager.
Every night and Saturday matinee.
JEFFERSON FLORENCE
COMEDY COMPANY IN
THE HEIR-AT-LAW.
Monday, Tuesday, and Wednesday nights, only times,
THE RIVALS.
Wed. Thur., Fri., Sat. nights and Sat. matinee.

NEW PARK THEATRE.
Broadway and 34th Street.
WM. M. DUNLEVY, Prop. and Manager.
30c. NOVEMBER WEEK BEGINS TO-NIGHT.
TUXEDO.
Evenings at 8:15. Matinee—Thursday and Saturday

THALIA THEATRE.
Bowery, near Canal Street.
ROSENEELS.
LILIPUTIANS
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THE DWARF'S WEDDING.
Second season.
Matinee—Wednesday and Saturday

KOSTER & BIAL'S CONCERT HALL.
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MATINEES—MONDAY, WEDNESDAY, SATURDAY
For a time of a new burlesque,
CARMEN UP TOO LATE.
OR, THE BOLD FORFEITOR.
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CHARLES FROHMAN'S COMEDY.
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MAGGIE MITCHELL
In her new play,
The Little Maverick
By CHARLES T. DAZEY, Esq.
CHARLES ABBOTT.
Manager
Address Bijou Theatre, New York City.

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FOREIGN.

LONDON.

OCT. 2.—The event of the week has been the production, at the Opera-Comique, of Henry James' dramatization of *The American*. Mr. James, doubtless, thinks it an important event, for his piece is a flat failure. The disappointment is all the greater, as we heard on all sides that the rehearsals were successful beyond hope, and that author and interpreters were sure of success.

As is often the case with writers who have made their reputation in literature proper, Mr. James' play is too literary. It is dreadfully talky, and not one of the characters seems real. As a critic points out, Mr. James has been unable to exercise in action that remarkable subtlety which he knows so well how to employ in narrative fiction. The plot may be briefly outlined:

Christopher Newman, a wealthy American, wishes to make a titled French girl his wife. Various difficulties arise, all of which the American overcomes. Finally, he carries away his noble sweetheart against the wish of her aristocratic parents.

Edward Crompton played the part of the American. It is a difficult and ungrateful part, and Mr. Crompton was badly handicapped. The character of the American is described in the novel as being "frigid, yet friendly; frank, yet cautious; shrewd, yet credulous; positive, yet skeptical; confident, yet shy; extremely intelligent, and extremely good-humored." It can be easily seen how difficult a task awaited Mr. Crompton. It suffices to say that he acquitted himself fairly well.

Elizabeth Robinson as the French sweetheart was slightly hysterical. Her performance was hardly up to the standard of the work she did in *Hedda Gabler*. Miss Bateman played the aristocratic mother, others in the cast worthy of mention were: Adrienne Dairrolles, Louise Moodie, C. M. Holland, and Clarence Blackston. The play was preceded by a curtain-raiser by Lewis Hall, and entitled *A Dead Letter*.

Henry Arthur Jones is busy rehearsing his new play, which has not yet been named. Jones says the play deals more with London life than any other he has written.

J. L. Toole has had a new play written for him by J. M. Barrie. He must produce it this season. Mr. Barrie is the author of a very cleverly written series of sketches entitled "*My Lady Nicotine*." He has much of the Jerome flavor in his pen.

Talking about books, W. Davenport Adams, a writer for the stage and an authority on stage matters in general, has just launched a new book of his. It is entitled "*With Pen and Pencil*." And among other amusing chapters are: "*Botany on the Boards*," "*Heroes of Opera*," "*The Stage Rush*," "*After Dinner Plays*," and "*Stage Stumbles*."

Deschamps Tree is touring the provinces with *The Dancing Girl* and *Hamlet*, and I hear is doing remarkably well. Mr. Tree is thinking seriously of producing a play called *Nero* that has been submitted to him. Is this Mansfield's version?

Last week a new little one-act opera was played before the Theatre-Francaise at the Savoy. It is called *Captain Billy*, and is the joint work of Mr. Greenbark and Mr. Cellier. The idea of the piece is humorous. The hero has been cast adrift in the Desert of Sahara. He does not know his age, and therefore must not marry, lest he wed a girl younger than himself or old enough to be his grand-mother. He is consequently searching the world over for his certificate of birth. The music by Mr. Cellier is fairly good, and melodious. Miss Brandram, Miss Moore and Madame Hersee were seen in the piece, which is a decided acquisition to the Theatre-Francaise.

The Globe will be re-opened to-night by F. J. Leslie. Two new plays are announced—a drama by R. J. Barlow and William North, entitled, *The Wives of the Storm*, and an operetta called *The Scribbler*, or *Love and Letters*. On Oct. 7 at the same theatre we shall see a new three-act farcical comedy, entitled *The Pardon*, and *Failed*, a dramatic episode, both from the pen of J. R. Albiston.

Mr. Vardley's version of *La Plantation Thomassin*, which is in due course to replace *L'Enfant Prodigue* at the Prince of Wales', has already been read to the company, wherein will be included G. W. Gardiner, newly engaged by Mr. Horace Sedgwick for an important role.

George Grossmith's new sketch, in which he promises to give for the first time at St. James' Hall on Nov. 2, bears the promising title of *Play-Acting*.

A. F. D.

PARIS.

OCT. 5.—Durr and Chivot's amusing operetta, *Le Voyage de Suzette*, was revived last week at the Gaite. There have been a few changes in the cast. Mlle. Cassive now assumes the role of Suzette, formerly so cleverly played by Mlle. Simon-Girard. A pretty new ballet of pierrots and pierzettes is now introduced in the epilogue scenes in the haunt of the *bon de dieu* brigand et corrompu. A troupe of six elephants is used in the play.

The revival of *Cendrillon* at the Chatelet has been a success in every way. It is about twenty years since this famous extravaganza was originally produced here. It is an excellent specimen of the best

kind of French extravaganza. Mlle. Simon-Girard makes a captivating Cendrillon and Mary Albert a handsome prince. The piece is superbly mounted. Jean Julien's new play, *Le Mer*, was produced at the Odéon last week. Considerable interest was felt in the fate of this piece, for M. Julien had become known through a play of his that had some success at the Theatre Libre. M. Julien is an ardent disciple of the realistic school, the ambition is to inaugurate a new era for the modern drama. M. Julien was the founder of the French review, *Art et Critique*.

Le Mer is a good play in many respects, but it suffers from an excess of realism. The story is laid among the fisherfolk of Brittany. Jeanne Marie imagines she has lost her lover on the treacherous sea, and he has indeed been absent three years, and his poor girl, who has meanwhile been the victim of a violent outrage, has to bear her shame and wear her babe as best she can amidst the scorn of the fisherfolk. Her lover, Yves Lemell, returns to claim Jeanne Marie, only to find her an outcast, and her betrayer married to his sister, Elizabeth. Yves nearly strangles the villain Kadik, who has wrecked his life, and who is only saved from death by the prayers of his wife. Yves cannot make up his mind to abandon Jeanne Marie, and resolves to marry her in spite of all. Elizabeth Kadik persuades Yves to give up his first intention of at once bearing off Jeanne Marie far away from the scene of her disgrace, and induces him from motives of self-interest, to make a common home with her husband and herself. Thus seducer and seduced, the wronged husband and the slighted wife are brought together under one roof, and the men sail the same boat. Of course nothing but misery and bitter quarrels ensue, and finally poor Yves is treacherously murdered at sea by Kadik, whom remorse has made a hopeless drunkard, and Jeanne Marie is left in silent agony at the foot of the rustic cross, while Elizabeth Kadik and her wretched mate sink off together.

Thus does M. Julien, in the name of realism, tell the most distressing story and depict the most uninteresting of characters. Everyone feels glad when the curtain finally falls and bars the sight of all such misery and wretchedness from view.

The play, otherwise, is admirably written. M. Julien has the analytical ability of a Balzac, and the descriptive power of a Zola. What a pity he should not be happier in his subjects.

The acting was admirable throughout. With all Paris' love for art, we have not had *Cavalleria Rusticana* yet. Mascagni is a foreigner, our own. However the opera is announced at the Opera-Comique for early in December, and on the same evening we shall hear a new opera by Henri Maréchal, the well-known composer. It is entitled *Ping Sin*, the libretto being taken from a highly dramatic story of Japanese life by Louis Gallet.

ROME.

OCT. 5.—Luigi Illica has from Palermo. In his leisure moments he writes plays. His last attempt is *Felix's Heir*.

Felix, a tailor, becomes insane one night. His heiress is his daughter, Lena; her inheritance is the street. Lena declares this herself. She has it in her blood. It is her destiny and she argues the problem of life according to her own philosophy. Blindly following what she takes to be her destiny, she falls without an attempt to save herself and subsequently finds herself of the child that is born to her by sending it to an Orphan's Asylum. She goes on from bad to worse, and disdains the honest love of a poor workman, who is willing to make her his wife.

The only really dramatic character in the whole play is the imbecile father, who sits on an arm-chair all through the piece and never says a word. But, if he does not speak, others, out of sight, shout Lena's secrets to each other from the stair landings. Realism is not neglected in this strange drama. A man takes a partial bath in real water on the stage. Signor Illica is not yet a golden boy.

Josen's Wild Duck has also proved a failure, in Milan. When the public did not frown, it laughed outright. Absurdity follows absurdity in this piece, although the dialogue is very fine here and there. But there is too much eating and drinking in the play. Half the time of the action is spent at the dining table, while the terrible drama itself is being prepared and carried on. At one scene, when the friend tells all he knows of the wife to the husband, there was a general howl from every man in the audience. This kind of thing does not go down with Italians, and I doubt whether Ibsen's diseased drama will ever take in the country of Dante.

Looking over the list of novelties throughout the Peninsula, I see nothing but failures, even in the case of authors, of whom might be expected better things. Faith, by Festini, a known author-failure; *Granny's Armchair*, failure; *Woman's Vengeance*, failure; *Love for Art*, failure; *Revetta's New Housemaid*, success. One out of four.

Great Heert, a sensational melodrama, has also taken in Milan. Gallina's *Serenissima* is a success, wherever it is played. But Gallina is one of the best authors Italy has. His eggs are all golden. Gallina means "hen" in Italian. Unfortunately, he writes in Venetian dialect mostly.

Giacosa, author of the now celebrated *Lady of Chailant*, was announced to embark for America yesterday, the 24th, to be present at the first representation of the play in Cincinnati and New York. He is also announced to be present at Duse's first representation of the same piece in Turin almost at the same time. Perhaps he has a double.

The piece, *Love Without Reason*, which M. J. me Delgenti advertises, is a translation of Petrarch's *Amore Senza Stima*.

Goldoni's *Il Maresciallo* is a comedy which Ristori loved to play for her benefits. Tragic actresses generally like a comedy part. I have always wondered why Ristori never tried *Lady Teazle*.

These new novelties, which are now so common in the case in London, what are they? Only imitations of the old Italian pantomimes, which are places without words, and which have never ceased to be popular in Italy. Excelsior, which is now being revived in Rome, is a grand spectacle, but it is not the old pantomime which used to be planned on some important modern or historical subject.

As in *L'Enfant Prodigue*, Italian pantomimes are accompanied by music, composed expressly for them. Dances are introduced in them, which have caused them nowadays to be called ballets instead of pantomimes.

In the present revival of *Excelsior* there is a young actress who is every step a pretty. Her name is Silvia. She is smiling all the time. For a girl of 18 she perfectly craves over her. And well she may. She would turn your head's too, if you had her in New York.

AMSTERDAM.

OCT. 5.—The month of September in the Dutch theatrical calendar should certainly be termed the harvest month, for it invariably brings in abundant crops of that article so welcome in every ticket office which we delight in calling "thirty lucres." Not only is this month the period for the opening of the Autumn and Winter dramatic season, but, as I mentioned in a former letter, it is the *harvest* month, and is the time for the production of spectacular or popular plays.

The old-fashioned annual Dutch fair is a thing of the past in Amsterdam, but the traditional usage of giving a holiday in September to employes, domestics, etc., still flourishes, and persons who scarcely ever enter the door of a theatre during the entire year go the rounds of the different places of amusement during that month.

The selection of *Amor* productions this year has been a happy one with the exception of that of the Royal Dramatic company, and even in this case, the mistake was quickly remedied by its removal. It was succeeded by plays which, without being spectacular in any respect, are infinitely drawing cards for the masses.

As I announced in my last letter, the Royal Dramatic company's headquarters until next Summer have been established at the Industrial Palace, a smaller Crystal Palace of Amsterdam, which was originally built for an Exposition. The Industrial Palace, like its English model, contains a large theatre within its walls, a concert hall, and a couple of smaller halls, etc. The theatre, however, was expressly constructed for operatic performances and ballets, and is not well suited, acoustically speaking, for drama or comedy. It is a stain for the actors to make themselves heard in this theatre. This circumstance has given occasion to numerous articles in the city newspaper, urging that the City Theatre be rebuilt. It is now a year and a half since the Stadschouwburg was destroyed by fire, and since then the Royal company has been forced to take up its abode here and there, without being able to retract permanently.

The verdict on the new play of the Royal company, *Het Zesde Werelddeel* (The Sixth Continent) is anything but favorable. Why that play was fixed upon when there are so many spectacular plays to be had is rather hard to say, unless it is that the fact of its being from the French was taken as a guarantee of its success. Here, as elsewhere, there is always a decided weakness for French literature, particularly as regards the stage, and what comes directly from Paris is thought to be *per se* good. The Sixth Continent, by Louis Figuer, is as weak as weak can be. The play bears some resemblance to *Around the World in Eighty Days*. The characters during the course of the evening travel over different parts of the world, and each act is laid in a different region. The only difference is that this journey is undertaken with a view to discovering a sixth continent near the South Pole. Around the World in Eighty Days, however, leaves the Sixth Continent entirely in the shade, for it affords a much better opportunity for elaborate mounting and scenic effects. The management of the Royal company did all that was possible with regard to mounting, but the piece could not be made a go. The Sixth Continent was consequently withdrawn and Kean put on the bill. The change was most happy.

Kean is doing great business. Louis Figuer, the author of *Het Zesde Werelddeel*, is on a parallel with that of Rossi; it would be difficult to say whether the interpretation of the one surpasses the other, for if the Italian tragedian excels in some scenes, his Dutch counterpart carries the palm in others. Kean was followed by the production last Monday of *Queen Elizabeth* from the theatre of Paolo Sisti. This historical drama has been repeatedly given in America. The part of Elizabeth is no easy task, even for an actress of talent and experience, and the creation of Mrs. Frenkel was looked forward to with much interest. She achieved a most unequalled success, and was recalled again and again. The only criticism that might be made is that the Elizabeth of Mrs. Frenkel is too womanly, at least, according to the general idea one has of the masculine bearing and manners of the Virgin Queen. Bouwmeester played the Earl of Essex and his famous scene in the third act roused the audience to the highest pitch of enthusiasm. The curtain was rung up four times. Elizabeth will attract many a crowded house.

The young Flemish actress, Miss Cuyper, has said good-bye to the Amsterdam public as Jane Shore, in the play of the same name, by a Flemish writer, Frans Verbeke. The subject is, of course, the same which has been so often treated on all stages. The telling of it differs a little. Mr. Cuyper takes several liberties with history, but the drama is interesting, has telling scenes, and gives the heroine much opportunity for emotional acting. Miss Cuyper made a very good impression, and I trust that we have said *adieu* to an actress of no small talent and sympathy, and of great emotional power. It is not so often that actresses having both youth and good looks possess dramatic power and sentiment.

After Miss Cuyper's departure, Managers Van Ever put on their September choice. This is a piece called *Le Voyage de Suzette*, known in the original French as *Le Voyage de Suzette*, by Durr and Chivot, the music of the quodlibets being by Vasseur. Two Hundred Millions was given in Paris at the Gaite more than four hundred times with great success, and although it will not reach that maximum at the Grand Theatre, it is having, and will have, a good and prosperous run. There is plenty of complicated and fine scenery, pretty, bright-colored costumes, ballet dancing, marches, choruses of Spanish students and of children, tableaux with calcium lights, etc., and plenty of humor for the actors, of which the company of Messrs. Van Lier avail themselves to the utmost.

Managers Prot are to be equally congratulated on the success of their September choice, for the operetta they have brought out and in favor of which Miss Helyett, despite the numberless friends she had made, was obliged to take her departure, is good. It is replete with pretty music, amusing dialogue, and affords ample scope for scenic effects. The *Zonaves*, text of Barani and Humbert, and score by Moscauer, was first produced in the Folies Dramatiques, where it enjoyed a long run. It treats of the adventures of two young Parisian artists, who join the French regiment of *Zonaves*, and go to Algiers during the war there of 1830. Their sweethearts follow them, and, of course, complications ensue with the Arabs. Ben Ahmed, the chief, makes the girls his prisoners, and falls in love with one of them, but through the artifice of one of the *Zonaves*, the Arabs are defeated. The city of Mascara falls in the hands of the French, and all ends well. The first act is in Paris, and the costumes of the girls are of all the personsages were most quiet and correct. The peculiar fashions of some fifty years ago being reproduced with praise-worthy exactitude. Moscauer is comparatively but little known as a composer of comic operas, but the music of the *Zonaves* shows that he is an adept in that genre. It is tuneful, merry, and catchy, and has a number of very pretty solos, duets, and one good quartette.

A. J. G.

IN OTHER CITIES.

NOTICE TO CORRESPONDENTS.

All out-of-town letters should reach this office on Thursday or Friday mornings at the latest, otherwise letters will be too late for publication. When in doubt about the proper time to mail letters for the Correspondence Department, consult the local postmaster. Each correspondent must make a report to this office every week; when there is no attraction for the week and postal to that effect. All letters should be addressed to 317 Broadway, New York City.

BOSTON.

One of the most important engagements of week of 19-24 is that of Daniel Frohman's Lyceum Theatre co., which is playing its fourth annual engagement at the Hollis Street. The repertoire for the week is as follows: The *Idler*, 25, 26, 27, 28, matinee and evening; The *Charity Bell*, 29, 30, and 31 matinee; The *Wife*, 31 evening. For the second week the plays are: *Old Heads and Young Hearts*, 25, 27; The *Charity Bell*, 26 matinee, 28, 30 evening; The *Wife*, 29 evening, 31 and 32 evening.

The success of the Columbia as a fashionable house has been fully demonstrated, and large audiences of the very best class have ruled ever since that pretty theatre was opened. The opening performances drew large audiences, but the size has increased nightly. The warmest praise is being bestowed for the manner in which Men and Women is given, and the piece is sure of patronage until Nov. 2, when Sardou's *Explosion*, an old success at the Museum, will be revived for a few performances. Mr. Wilkinson's *Willow* will follow, at a date which will be announced later.

Ship Aloy has been successful week at the Hollis Street 12-17, and the members of the co., who played during the long run at the Park last Winter received a warm welcome at the hands of the friends made at that time. John Porter, who was superintendent of J. M. Hill's unfortunate restaurant, has been engaged to pilot the co. on its tour.

Kate Glassford heads the co. at the Grand Museum this week in *Reinhold*.

A large co. of clever performers holds the stage at the Palace, while the comedy co. are seen in *The Limerick Boy*.

The New York Casino co. is in its last week at the Tremont, where decidedly large audiences have been the rule. The performance of *Cavalleria Rusticana* is far superior to that given a few nights ago by the Emma Inch Opera co., and Pauline L. Almond is winning warm praise for her impersonation of Santuzza. Her acting is strong, and her singing could not well be improved. Indeed, which completes the bill, has caught the fancy of the Bostonians and adds greatly to the enjoyable performance.

De Wolf Hopper's welcome in Wang was a record one in every sense. The house, 22, was a tremendous one, and Mr. Hopper was answered for everything that he did. Della Fox received a welcome that was hardly less hearty, and her songs and dances have received nightly recalls. Anna O'Keefe's part affords her few opportunities, but she wins her share of the applause. *My diaska*, 26.

According to the present indications the School of Arts will have a protracted term at the Museum, for the houses are such as to warrant a long run of the merry comedy. A large share of the success is due to the bright quartette of school girls, and any schoolmistress might be proud to have such talented pupils as Miriam O'Leary, Evelyn Campbell, Ida Glenn, and Agnes Acres. They act their parts most delightfully.

There are hosts of excursionists from the country in town, coming to the Food and Health Exposition, and one and all find their way to the Boston, where Denman Thompson and The Old Homestead continue their remarkable success. The portrayal of New England life appeals to them most strongly, and they are warm in their applause throughout the piece.

The County Fair is not neglected by these visitors from the country and the old story of "Noseats" holds to be repeated nightly at the Park. The piece holds its own remarkably, and those who were content in September that it would never run an entire season here have nothing whatever to say now.

At the Grand Opera House, Weber and Fields' Specialty co. gives the patrons of the house an innovation. The performers are the Roscels, Filson and Errol, Johnson, Reno and Bentley, Swift and Chase, Morris Cronin, Mand Huth, Dryden and Mitchell, Lavender and Thomson, John Whitman and Webster and Field.

Harry Kernell is a favorite at the Howard Atherton, and his vaudeville co. is sure of large houses all the week.

Among the plays which H. Percy Meldon secured for the Grand Museum during his recent trip to New York are *Nobels's Claim*, *Woman Against Woman*, *Silence*, *Rose Michel*, *Force*, *Forty*, *Our Angel*, *The Buckeye*, *Maud*, *Muller*, and *Sea Snails*. They will be given at an early date.

Another novelty which Manager Field announces for the Museum is Sydney Grundy's *A Fool's Paradise*, which is to have its first performance in this country in Boston. The piece will have its first presentation on any stage at the Garrick Theatre, London, at Christmas time.

The conclusion of the engagement of Daniel Frohman's co. at the Hollis Street will also be the conclusion of their fourth annual tour. The actors will then go to New York to prepare for their opening in *Lady Bountiful*.

The members of the Museum co. have been photographed in the most striking scenes in the School of Arts, and Manager R. M. Field has sent a full set of the taking photographs to London to Mr. Pinner.

The performance of *The Nabobs* at the Grand Opera House, afternoon of 19, was practically a professional one, as it was attended by the prominent members of the Wagon, Ship Aloy, Kean's, Old Homestead, County Fair, and Museum co.

Madame Nordica reported to the police 24 that a crescent of diamonds, valued at \$1,000, had been stolen from her after her concert in a rooming house, at the opening of the star course of entertainments.

Edward E. Rose, stage manager at the Museum, is directing a small class of amateurs.

One day last week N. A. Morrell, acting manager at the Globe, received a package containing a pair of opera glasses and this note: "Temporary stolen last year by an honest but very intoxicated member of the audience at The Grand Opera." No name is attached to the note, and the identity of the sender is a mystery.

Madame Laura Schirmer-Mapleson made her reappearance on the American stage at Music Hall 21, when she impersonated the title role in *Lucia di Lammermoor*. Her support was as follows: Edgardo, Charles R. Adams; Enrico, Signor Giuseppe Del Puente; Raimondo, Dr. George R. Clarke; Arturo, E. H. McCloskey; Norcmano, J. E. Burns; and Alice, Mabel Mont Clair. Madame Schirmer-Mapleson was warmly welcomed and received great praise for her carefully acting. Particularly favorable were the comments for the manner in which John C. Mullaly, musical director at the Hollis Street, conducted the orchestra and chorus.

The School of Opera of the American Academy of the Dramatic Arts is to be open at the Columbus 25. J. Frank Butone is to be the resident director, and will conduct several of the classes in person. Among the other members of the faculty of this school are William Seymour, acting manager at the Tremont, and Edgar Stallman Keller, who will deliver a course of lectures on musical composition. Herbert M. Colby has been engaged by Manager George E. Loring of the Grand Museum, for one of his stock co.

Denman Thompson celebrated his birthday 21, and several of his old neighbors from Swansea, N. H., came down to Boston to join in the observance of the day.

The acting copy of *The Trumpet Call*, a recent London success, has been received by Eugene Tompkins, who owns the American rights to the piece.

Edgar L. Davenport, of the stock co. at the Museum, is giving dramatic instructions to a limited number of pupils at his rooms, at Hotel Huntington. Kate Ryan, of the same co., also has several pupils.

Agnes Huntington, in *Captain Therese* and *Han-*

John's Superbia, are among the attractions that are to appear at an early date at the Globe.

Helen and her troupe to play in Later On at the Globe Theatre next week.

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JOHN B. HENSON.

PHILADELPHIA.

With the return of the Harman and Bailey aggregation and Mr. Stoddard for a course of lectures, we have twenty-four amusement enterprises in full blast, all reporting a paying business. This is not half bad for slow, conservative Philadelphia, is it?

Stuart Robson is meeting with success at the Opera House in his excellent revival of *She Stoops to Conquer*, which is opened in for a fortnight's stay. He has this delightful old comedy been better acted or staged than by Mr. Robson and his co. Every detail is looked after and every part is in capable hands. Especially noteworthy is the performance of Andrew Broun in the part of Young Marlowe. Although at times he exaggerates the character slightly, his performance is decidedly good to the point of being perfect.

Abraham Lincoln was accepted as a last resort to fill in two weeks' time at the Chestnut, but Randall and Dickson decided to close the co. after playing one week at that house to poor business, and receiving adverse criticism from the local press. Augustus Thomas' *Alabama*, with Mr. Palmer's home co., has been secured to fill in the week of 20-22. A Texas Steer 20-22.

Boys and girls, with Rich and Harris' clever comedians, amused large audiences at the Walnut 20-22. George Marion and his Marion have replaced the original Marion in the co., and are a real acquisition. The specialties of Wood and Shepherd and the brain-sisters are received with great applause, and taking it altogether boys and girls is as good a fare as any we have seen here. A new Italian star, Madame Delicenti, makes her American debut 20, followed by The Country Circus 20.

A Philadelphia star and a play by the local press, the offering at the Arch 20-22. The star is Lillian Rowley, and the play *An American Girl*, by H. Grant Donnelly. The play is very conventional in tone although it has been treated in a very clever manner by the author. More attention has been paid to the comedy scenes than to the dramatic construction of the piece, although it is much better than any other of Mr. Donnelly's plays. The work of the cast, with one exception, is inescapably bad, the star appearing to poor advantage. Her acting is artificial in the extreme, and all her scenes disappointing. The best work was done by Frank Bell as Colonel Ross. Joseph Hawthorn in the part of 20-22. Cora Tanner in *Will She Marry Him* 20.

Rosabel Morrison made her initial Philadelphia bow as a star at the Grand Opera House 20 before a fair-sized audience in the *Millie's Danger Signal*. The work of Miss Morrison in her new play is hardly as good as we expected from this lady, after seeing her with her father's co. as Marguerite, but still it seems to please the masses, which, I suppose, is all that is necessary. George W. Burnum and Paul Dresser capably filled the leading roles. Seidl's Orchestra 20-22. Frederick Ward in *Henry Clay Carter* 20-22. The Lion's Mouth 20.

Daniel Frohman's co. is in its second week at the Broad, and is delighting large and brilliant audiences nightly. The finished and smooth performance of this co. leaves nothing to be desired, and it is universally acknowledged to be one of the best co., that visits us. Charity Hall is the bill for this week, the co. being the same as before with the exception of E. J. Radcliffe, who replaces Nelson Wheatcroft. *Indigo* 20-22. New York Casino co. in *Indigo* and *Cavalleria Rusticana* 20-22.

Boney Hall is drawing large houses to the Empire. A competent co., with Charles Wynne and Harry Hudson in the leading roles, interprets this piece. After Dark 20-22. Rents Santley co. 20-22.

A rewritten version of *The Midnight Alarm* drew good houses at the National 20-22. The Fire Patrol 20-22. The Limited Mail 20.

The Howard Athenaeum co. drew the 2nd best houses of the season at the Central 20-22, turning away every night. The show is far better than anything exhibited at the Central this season, and is full of real novelties. May Russell's *Burlesque* co. 20-22. Muldoon's co. 20.

Donnelly and Grant's *Naturalists* is more brilliant than ever at the Park. The co. has been materially strengthened. They did a good week's business. W. W. Tillotson's Opera co. will give their first performance 20, opening in *A Night in Venice*. Louis Aldrich in *Mr. Partner* 20-22.

The Clemenceau case proved such a strong drawing card last week that Manager Holland thought it advisable to retain it as this week's attraction at the Girard. It will give way to *East Lynne* by the regular stock co.

Joseph J. Sullivan and his merry co. are presenting *Blackboard* to two large audiences daily at Forthright. The piece proved as amusing as ever. Held by the Enemy 20-22. The Sogarth 20-22.

A Hole in the Ground at the People's 20-22 to good business. Mattie Harvey, Charles Cowles, and Frank Lanton are foremost in the cast. Captain Karl 20-22. Manager Jermol's popular theatres, the Kensington and Lyceum, had two burlesque co. 20-22; the Howard at the latter, and the Valdis Sisters at the first-named. Both met with deserved success. The Howard co. will open at the Kensington 20, and the City Club co., with Eva Hamilton, at the Lyceum 20.

Uncle Isaac at the Standard 20-22 had a fair amount of success with Max Fehrmann in the title role, Irish Luck 20-22. Pickpockets of Paris 20-22.

Giroilestro was given by the Casino-Opera co. this week, and their work is gaining in favor. A number of clever variety performers make up the programme at this house. Lucille Meredith, late prima donna, has been succeeded by Lizzie Bonanzas.

The Bijou and Carncross drew their usual crowds, and once one visits these houses he sure return. A splendid bill is given every week.

Frank C. Bunge, who has been coaching several amateur troupes in the city, has been engaged to take the place of J. H. Stoddard in Palmer's *Alabama* co.

Harry Marshall, leading man with the Girard Avenue stock co., has accepted an engagement with a San Francisco co.

Thomas J. Grady has left the Devil's Editor co., and is back with his act.

Walt Schneider withdrawn his case against the owners of the Girard Avenue Theatre, an amicable settlement having been reached.

The New York Casino co. will present a double bill during their engagement here, commencing 20, consisting of *Indigo* and *Cavalleria Rusticana* in English.

St. A. Harman has left the Caravan and Stephens co., and joined the forces of the Girard Avenue Theatre. George Mith-nk, late of Baltimore, has been engaged by Manager Salmore for the Central's executive staff.

Kellar opened his new hall 20 very auspiciously, and promises to have a very successful season. The hall is handsomely decorated and thoroughly equipped in the latest and most improved fittings. He is assisted in his work by Mrs. Kellar.

Manager Salmore has just received notice that the suit for libel brought against him in St. Louis by Richard Stahl has been dismissed, with the costs charged against Stahl.

Roland Reed's many friends are waiting to give him a rousing reception when he brings his Club Friend to the Park Nov. 1.

The case of Frank E. Smith, builder of the Bijou, against R. F. Keith for \$25,000 that he claimed was still due him, was terminated last week by a verdict for the plaintiff for \$1,750.

The Girard Avenue Theatre has had a lien filed against it for \$5,000 for labor and materials used in erecting the house. Already mortgages of over \$50,000 are held against it.

The Country Circus co. have arrived in town, and are rehearsing daily at the Walnut.

The final legal transfer of the theatrical business of the late I. Fleischman, as represented in the Park and Walnut Theatres to Rich and Harris, was completed on the 17th. The firm will enter into possession, but they will not take up the active

reins of government at the Walnut until Monday, Oct. 26 and at the Park until Monday, Nov. 2. Mr. Frank Moore, Jr., will be their general manager and representative in this city with E. P. Simpson as business manager of both houses.

A. C. Wheeler ("New Criminal") and Joseph Arthur are holding an interesting controversy, through the columns of one of our dailies, over the authorship of *Blue Jeans* and *Still Alarm*. The whole affair was caused by Mr. Wheeler allowing himself to be interviewed, and claiming to be the principal originator of both pieces. Both plays are receiving plenty of free advertising.

One of our enterprising young managers is displaying his printing in three different languages. Rich and Harris came to town to-day from Boston to view their new possessions, the Walnut and Park. Rich gentlemen appeared to be pleased with the system in vogue at both houses.

JOHN B. HENSON.

CINCINNATI.

The Minnie Hank Grand Opera co. furnished the clients of the Pike and music-lovers generally, with first-class entertainments 12-17. The accident to the prima donna, which closed the co. after a change of programme and the substitution of H. Trovatore instead of Carmen for the opening night, 12. The repertoire for the remainder of the week embraced *Faust*, *Cavalleria Rusticana*, *La Traviata*, *Manon*, and *Traviata*. Minnie Hank's reception 20, and the numerous encores accorded her, showed that the change was a success. Hasta Tavara, M. Montaroli, and Mr. Stormont, amply attested the popularity of these talented artists. The several operas were staged in a manner highly creditable to the Pike. Janaschek 12-17.

A more enjoyable farce comedy entertainment than that afforded at the Grand week of 12-17 by Russell's Comedians in *The City Directory* has not been witnessed since the season opened. Louis Harrison's revision of the skit is a decided improvement, the first and second acts having been entirely rewritten and afforded such capable artists as Willis P. Sweetnam, Dan Dale, Louie Schoolcraft, and Charles Seaman full opportunity in their specialties. Amelia Glover's dancing was nightly encores and with Russell's comedians, Trovatore's singing conducted largely to the general success of the week. Two illustrated lectures will be given 20, 22, by Frank Beard and Rev. W. H. Healy, and on Bernhardt will begin a four nights' engagement opening in *La Tosca*. A Trip to Chinatown 20.

At Henck's, George Lederer, U and I comb, did a land office business, the attendance being such on more than one occasion as to warrant the display of the S. R. O. placard. John T. Kelly as O'Donovan Innes was, of course, the central figure, though Dutch Daly in *John Williams* old part of Professor Ungerboetz and Florrie West, a talented little comedienne, added material to the excellence of the performance. The piece was handsomely staged and effectively cast. The County Fair will be the attraction 20, with Marie Bates in the role of Abigail Price.

Primrose and West's Minstrels, at Evelyn's 12-17, repeated their previous successful engagement at this house. Aunt Bridget's Baby 12-17. Twelve Temptations 12-17.

The Willow Opera co. in a round of light opera tested the capacity of Harris' during the first week of its engagement. Dorothy Morton, who replaces May Baker most acceptably, possesses an excellent voice. The chorus is stronger than that of previous seasons. The engagement of this co. will close 20.

Williams' Paragon Novelty co. closed a very remunerative engagement 20 at the People's. The organization is a strong one throughout, including in its ranks, such specialty artists as Billy Carter, banjoist; C. W. Williams, ventriloquist; Smith and Campbell, Harris and Walters, and Lizzie Hall. The afterpiece, a burlesque, entitled *Back to Back*, was cleverly cast and staged. Gus Hill's World of Novelties 20-22.

No little of the success attending the U and I engagement at Henck's week ending 17 must be accredited to the thorough advance work of Will Fennessy, who headed the co. in the highest style of the art.

Minnie Hank was unfortunate enough to sprain her ankle 11 in alighting from her sleeping car, and was in consequence incapacitated from appearing at the Pike until 24, necessitating the substitution of H. Trovatore 12, with Madame Hasta-Tavara as *La Tosca*.

Don Dale, of Russell's City Directory co., who was suffering from a severe cold during the co.'s engagement at the Grand, made no attempt to sing during the week, and in fact was scarcely able to repeat his lines.

Walter Parsons, a local amateur, joined the City Directory co. here 20.

Bessie Cleveland and Maxine Kelsos, of the City Directory co., are both residents of Cincinnati, and so is Manager John Russell, of that co.

Manager Kanforth's estimable wife is one of the regular first-nighters at the Grand.

Manager John Havin journeyed to Richmond, Ind., 20 to witness the performance of his pair of jacks co., strengthened by the accession of Lou Wesley and Edward Lee as the new jacks.

JAMES McDONOUGH.

SAN FRANCISCO.

At this writing theatrical managers of San Francisco have no particular cause to complain about business, every theatre in the city having been crowded last week but the California, where Hoyt's *Midnight Bell* was not a well-defined success.

Sinbad at the California is now in its third week, where the attendance continues to the seating capacity. At first sight I was not inclined to be as well pleased with this work as I was with the Crystal Slipper last year. I missed the dashing and well-costumed Louise Montague, and some other attractive features, but remain in my opinion, but after seeing Sinbad the second time, I think it has grown upon me materially. Louise Eisinger is a capital selection for the title role. She has a superb figure, is a good actress, and possesses a fairly well cultured, singing voice. Henry Norman, who is from a good opera school where his repertoire embraces nearly a hundred compositions, has made a decided hit. His "Boogie Woogie" song is new to the co., but it is so weird and pretty that people drop in for just the third act in order to hear it. Eddy Foy's droll humor is, of course, always enjoyable, and he and Norman constitute a team of character artists almost impossible to excel. Fanny Davenport in *Cleopatra* will follow Sinbad.

Mrs. Pacheco's laughable comedy, *Innocent*, packed the Bush Street up to the very last performance. Manager Gottlieb tried to arrange some interior dates for The President in order to retain Innocent another week or two, but did not succeed, therefore The President opened last week.

Love in Harp, at the Alcazar is likely to be another drawing card. Wallendorf, Stockwell and Willey are offering this kind of attraction every week now at their pretty house, and from all that I can see they are making money rapidly.

La Fille De Madame Annet, under great favor at the Tivoli. Tillie Salinger, Grace Plasted, Gretchen Valdes, Paul Brand, and Emma Vorse, present a strong *comédie*. Adolph Bauer, the conductor of the orchestra, Fred Urban, stage manager, and Madame Smith, costumeur, also contribute toward the pleasing artistic results.

Dr. Bill opened last night at the California. Manager Alfred Bunker has been selected by his political party to go as a delegate to the National Convention next year. I doubt if he will accept, as he is planning for a visit that will take him to the World's Fair and Eastern cities about that time.

Dan McCullough has received so many social attentions and attended so many social affairs that I doubt if his visit this time is very enjoyable, as it has made him miss lots of fun among the "jolly dogs" of this town.

George Bowles and David Henderson made a flying trip to Del Monte, spending last Saturday and Sunday there very pleasantly.

Henry Norman was too ill to appear in Sinbad for two or three evenings last week, and I regret to announce that the serious illness of Lottie Walton, his wife, has confined her to the home of her parents ever since her arrival.

Treasurer Joseph Holtz is overworked at the Tivoli. Manager Kreling should give him an assistant.

Peter Robertson, critic of the *San Francisco Chronicle*, is another old friend of mine who should rest for a good long period, otherwise my friend De Young some day will be minus his clever co-worker.

One of the most robust men in San Francisco, both in physique and in least pencil, is Tom Williams, critic of the *Examiner*, whose fearless style is the current topic of both criticism and praise. He dares to differ from the majority of our critics by calling a good performance good, and a bad one bad, a success a success, and a failure a failure.

Edward Holland plays Colonel Prescott in *Held by the Enemy* at the Alcazar; Ethel Brandon, Susan McCreery, Eleanor R. rrv, Rachel McCreery, Fanny Young, Euphemia; Frank Mills, Major Stamburg; William Bosch, Gordon Hayne; Leo Cooper, Wigandier; Fielding; George Trader, Lieut. de Pierson; J. N. Long, Thomas Henry Bear, and L. R. Stockwell, Uncle Rufus.

Rosina Vokes will do several pieces here. Tillie and Lena Salinger are caring for a little fellow called Willie Smith, who was left here stranded by Walter Sifton when he sailed for Honolulu. Willie was 8 1/2 years of age.

J. L. O'Brien did excellent work as Dr. Hartmann in *Innocent*.

Souvenir albums commemorated the 40th performance of *Sinbad* last night at the Baldwin. J. D. MAXWELL.

PITTSBURGH.

E. S. Willard in *The Middleman* opened 20 at the Alvin Theatre to a fashionable audience, that filled the new house. To say that Mr. Willard, in his artistic delineation of the character of Cyrus Block, was a revelation to those who had never seen his work, and that he scored one of the greatest triumphs ever witnessed in this city, is but to echo the unanimous opinion of both press and public. At the second performance every seat was sold before 7 p.m., while the sales for the rest of the week were very large. Marie Burroughs as Mary Block, and Rose Carleton as Joseph Chandler, gave a admirable support. Russell's Comedians in *The New City Directory* 20-22.

The Bijou Theatre was packed to the doors 20 to see Aunt Bridget's Baby, and nearly 50 people were obliged to seek some other place of amusement, not being able to secure even camp chairs. The receipts ran up to nearly \$5,000. Tuesday night the crowd that thronged the entrance was larger, if possible, than on the opening night, notwithstanding the strong counter attractions elsewhere. Nellie Rose-bud divided honors with Monroe, and her clever specialty work was well received. The *Patrol* 20, 22. The *War* and the *Tartar* opened to a good Monday night house at the Duquesne Theatre, and pleased the lovers of bright comic opera. The client 10 at this house have been treated to many good things this season, and they showed their appreciation of Manager Henderson's bill by buying up nearly every seat for the week. Big Bill, Hubert Wilke, Charles Wayne, and Marie Manoli, old favorites, and were warmly welcomed. The co. is a good one, the chorus being especially strong and capable. *Hoss* and *Hoss* 20-22.

Roland Reed, at the Grand Opera House, presented *The Club Friend* to a good house, which, unfortunately, was not the case at the second performance. No good cause can be assigned for the falling off in attendance, as Mr. Reed's ability is well recognized, and his venture in the higher realms of comedy a pronounced success. On the occasion of his former visit, when he played at another house, the engagement was peculiarly a good one. *War* and *Tartar* 20-22.

Gus Hill's World of Novelties, with a host of good specialty people, crowded Manager Williams' Academy of Music 20 and the rest of the week. Hyde's Specialty co. 20-22.

At Harris' Theatre Dan A. Kelly in *The Shadow Detective* opened 20 to good business. The Indian Mail Carrier 20-22.

W. M. Andrews' Minstrel's, with Schoolcraft and Coes and a first class quartette composed of Frank Mitchell, Harry Mills, Charles O. Marsh and John H. Kapp, opened at Harry Davis' Fifth Avenue Theatre 20.

Marvin Manola, of the *War* and *Tartar* co., came here meeting with a very serious accident while gratifying her curiosity inspecting the open vault of the Citizens' Traction Company, near the Duquesne Theatre, on Sunday night. A splinter of the steel rope caught her dress, throwing her and dragging her along the floor of the vault. Timely assistance saved her from further injury.

The Pittsburgh Exposition will close 20, and our managers are correspondingly happy, as the crowds that have been in attendance nightly will now turn their backs on the city.

EDWARD J. DONNELLY.

DETROIT.

Gorman's Minstrels did a good business at the Detroit Opera House 20. The co. consists of some very clever people in their special lines, and they gave a very satisfactory entertainment. The jokes were mostly new, the singing fair, and the dancing excellent.

The Old Homestead, as usual, drew very largely at the Detroit Opera House 20-22. Emma Juch's Grand English Opera co. in *Cavalleria Rusticana*, *Bohemia*, *Il Trovatore*, and *Tannhauser* 20-22.

Managers Shaw and Delano, of the Lyceum Theatre, made a mistake in booking *Alabama* for a week instead of three nights. It opened to a good house, and the attendance steadily increased for the remaining three performances. The co. was an excellent one.

Charles Reid and William Collier introduced their farce comedy, *Hoss* and *Hoss*, to a Detroit audience for the first time at the Lyceum, and were warmly greeted. The piece is utterly devoid of any plot, but it serves its evident purpose of a laugh-maker. Messrs. Reid and Collier are very clever comedians of their school, and kept things moving at a lively rate. Arthur E. Moulton acted his part in a satisfactory manner, and sang well. Max Vorse also has a good voice, which she uses to advantage, and Helen Renier displayed ability as Mrs. Judge Hoss. The rest of the co. was good, and the singing above the average of this class of entertainment. Rose Coglian, supported by our own John I. Sullivan, will open 20 in Dorothy's *Delenda*; also presenting Lady Barker in *Namé Oidhelle*. As Mrs. Coglian has not been here for two years, she will undoubtedly do a large business.

At Whitney's Grand Opera House *The Pearl of Pekin* opened 20 to a packed house. The comedians are funny, and the chorus strong and composed of good voices. Ullie Akerstrom 20-22.

Furner's English Fair Barbers and Specialty co. opened for a week's engagement at the Grand Street Theatre 20 to a large house. The comb numbers about twenty-five or thirty people, including a number of clever specialty people. Fay Foster's Gaiety Girls 20-22.

The case which has been pending against Manager Garwood for keeping his house open on Sunday has been dismissed, as the prosecution's evidence was the same as against the manager of *Wonderland*, who was acquitted some weeks ago.

FREDERICK K. STEARNS.

WASHINGTON, D. C.

The theatres had to contend with the first bad weather of the season during the past week, which in a measure lessened the attendance, still the business played to was uniformly satisfactory at each of the five playhouses.

Albough's drew good crowds, largely of the country element, to witness the *Rose* and *Michels* in *Calvary's Travels*. This house will have Agnes Huntington's Opera co. in *Captain Therses* week of 10-12.

A Fair Rebel made a great hit at the New National, and was well patronized. On the opening night *Troop A*, a popular military organization here, paid the play and the co. the compliment of attending in a body in uniform. They remembered the women of the co. with beautiful floral tokens, and after the performance entertained at their armory a number of the men of the co. The New National's next attraction is *Boys and Girls*.

A Texas Steer did a remunerative business at the Academy of Music 20-22. Fanny Rose in *A Jolly Surprise* 20-22.

The Pulse of New York drew crowded houses at Harris' Bijou 20-22. Grace Emmett in the leading role, supported by a strong co., gave a very satisfactory performance. Inside Track 20-22.

The lovers of variety performance crowded the Lyceum every night to see Tom Pastor and co. EDWARD A. GILLHAM.

KANSAS CITY.

A *Parlor Match* pleased large audiences at the Coates 12-17. Evans and Hovey and Minnie French were very funny and Lillian Markham and the Levey Sisters contributed their share of the entertainment by statuesque posing. Some new songs

brightened up the old familiar piece. Rosina Vokes 10-12.

Richard Golden in *Old Jed Proddy* did earnest and careful work, which was appreciated by fair-sized audiences at the Edifice 10-12. The co. is meritorious. Lewis Morrison 10-12. Little Puck 10-12.

The Grand Opera House did a good business 10-17 with *The Irish Victors*. Thomas E. Murray was capital as the Lord Edithstone. Frank Davis, Will Petrie, Irene Hernandez and Helena Coe were good. A Dark Secret 10-12.

Skipped by the Light of the Moon was well presented at the Ninth Street Theatre 10-17. The co. consists of introduced by John C. Leach and Charles J. Hagen and Lida Wells were the principal features. Business was excellent. Keep it Dark 10-12.

FRANK B. WILSON.

NEW ORLEANS.

The Castles in the Air, booked to play 4-10 at the Grand Opera House and abandoned by Managers Randall and Dickson, of New York, fell to pieces completely. The co. has no route ahead. The co. came here in distress on money advanced by the local manager, who took them out of hotel pass in Birmingham.

This week we have W. S. Cleveland's Minstrels at the Grand Opera House. They were well received and gave a fairly good show. Arthur Nigby, John Queen, Girard Leon, Edgar Wilson, and George E. Collins are among the co. George Wilson's Minstrels were in the city 20. They originally had a contract to play here week commencing that date, but Manager Greenwald decided in favor of the Cleveland Minstrels, and placed the Wilson party elsewhere. *Katania* 20-22.

The County Fair is at the Academy of Music. The feature of the play, the racing scene, in which the horses run at full speed, creates much amusement. There was a packed house at the first performance. *Alabama* 20-22.

At the St. Charles Theatre *The Devil's Auction* was enthusiastically received by immense audiences. The acrobatic feats of the *Hobnobies*, the specialty of the three *Lorelais*, the dancing of Adele Combs and the oriental ballet, were the hits of the performance. *The Barrow of the Sea* 20-22.

The Private Secretary drew largely at the New People's Theatre. Enoch Arden presented by Newton Beers is the current attraction.

Manager Mauge, of the French Opera House, arrived in New York 10 from France, accompanied by M. Patis, the celebrated French tenor. The opera troupe, numbering eighty-seven persons, sailed from Antwerp on the steamer *Arctique*, and are expected here during the latter part of this month.

With Cleveland's Minstrels is John Queen, a New Orleans boy, who has come to the front among minstrels who have ideas and produce original acts. He was royally welcomed.

Manager Henry Greenwald, of the Grand Opera House, has gone to New York to be present at the unveiling of the monument he has erected over the grave of his son Eddie in Greenwood. He will return immediately to this city.

The New Orleans Lodge of Elks, having moved to their new quarters, No. 1 Bourbon Street, will give their first social session of the season 20. Ed Curtis, who has a national reputation as a chairman of social sessions, will preside.

Will J. Duffy, who came here as advance agent of Castles in the Air, has returned to New York.

George Thurman, in advance of *Bottoms of the Sea* co., and James F. Kingston, business manager of *Alabama*, are in the city.

L. C. QUINTERO.

ST. LOUIS.

A Trip to Chinatown drew large audiences to the Grand Opera House during week of 20. Anna Boyd, Lillian Barr, Harry Connor, and others, sing new songs, dance, and introduce new specialties, and keep the fun up so there is not a dull moment. Minnie Hank English Opera co. 20-22.

J. E. Emmet did a good and very profitable business at the Olympic Theatre in *Fritz in Ireland* during 10-17. Mr. Emmet has not the personal magnetism of his father, still he acceptably filled his place, singing the old songs, and dancing gracefully. The co. he has surrounded himself with is an exceptionally strong one. Evans and Hovey 10-12.

O'Dowd's Neighbors, a jolly, rollicking Irish farce comedy, played to very large audiences at Pope's Theatre 10-17. The fun introduced pleased the audiences. The co. is a large one, each of whom introduce clever specialties. Mark Murphy did good work, and so did Ollie Archmore. The music is of the popular order, and was well rendered. *Still Alarm* 10-12.

A bunch of Keys drew large audiences to Havlin's Theatre. The magnet was Blanche Nichols, a young St. Louisian, who is a great favorite here. She is a bright and winsome little southerner, and did splendidly in the part of Dolly Dobbs. Her songs were doubly encores each night, and she was warmly received whenever she was on the stage. The rest of the co. was capable. A Pair of Jocks 10-12.

Hearts of New York played to appreciative audiences at the standard theatre 20. It is a sensational drama, with many startling scenes. The co. were competent to produce it well. General Custer 10-12.

The Exposition drew crowds during this, its last week, and has had a very successful season. Katie Romey and Mr. Wesley have left A Bunch of Keys 20, and Ada Rothner and Mr. Gourley have replaced them.

Frank Grey, representing W. H. Crane, is in the city.

Charles Spaulding, of the Olympic Theatre, left for New York 10.

Col. Short is able to be about again. The new *Laurel* Theatre is rapidly being put in shape for the opening, about Nov. 15.

Manager Hazan will open his new house, The Hazan, Nov. 2 with the *Buff Opera* co. in *The Queen's Mate*. The prices will be \$5.00, and the seats are nearly all sold for the opening night. The *Bohemia* Temple of the Mystic Shrine will be Mr. Hazan's guests on the opening night, and a great time is expected.

The train in special bringing the *A Trip to Chinatown* people from Kansas City, met with a serious accident on 20, but fortunately no one was hurt.

The World Against Her co. passed through here 10. W. C. HOWLAND.

LOUISVILLE.

County Fair at Macaulay's to large business opening night of 10-17. Men and Women the last three nights.

At the Masonic Twelve Temptations two nights, the *Marie Decca</*

very decidedly decided to put any more money into the venture, in consequence the co. disbanded. Miss Greenwood left with her father for Memphis and the remainder of the co. for New York. The owners of the theatre decided at once to rebuild and inside of sixty days it is said will have a larger, costlier, and more commodious theatre than the late one. The manager (Mr. A. G. Sweeney) will put a stage and necessary scenery in Miller's Hall, to enable the co. already booked to fulfil their engagements. The architects for the new theatre are busy now on the plans, and work will commence at once. The architects say that the new theatre will be ready to be opened in less than sixty days. In the meantime Greensboro will not suffer from any lack of attraction, as Miller's Hall will answer the purpose fairly well.

LOUISIANA.

NEW ORLEANS—**OPERA HOUSE**: A Barrel of Money 12; good business. George Wilson's Minstrels 12; good business. The town was billed for Gus Williams, but owing to an error of Mr. Greenwall's in booking two co. for the same week, Mr. Williams canceled.

MAINE.

BELFAST—**OPERA HOUSE**: Abbott and Teal's Comedy co. in Niobe gave a most enjoyable entertainment before a light house 10. The Lotus Club, assisted by Minnie Marshall Reader, will give a benefit performance 6 for Mr. Cottrell, manager of the Opera House. —**ITEM**: Frank Russell joined the Niobe co. at Biddeford 12 to play the part of Silas.

ROCKLAND—**OPERA HOUSE**: Helen Barry in A Night's Frolic pleased a large audience 6. Hands Across the Sea 12 to S. R. O.

PORTLAND—**LOTHROP'S THEATRE**: A small-sized audience, most of whom left after the first act, witnessed Tom Sawyer 9. Josephine Cameron gave two performances of East Lynne to small houses 10. H. S. Taylor's Mile a Minute, with his tall-sized locomotive and most excellent co., had large audiences 12. —**CITY HALL**: Maine's famous singer, Lillian Nordica, supported by several other artists, crowded the opening house in Stockbridge course 12. —**ITEMS**: Fred. Wynne, of All the Comforts of Home, tarried here over Sunday. —**Treasurer Kline**, of Taylor's co., is the author of A Mile a Minute.

BANGOR—**OPERA HOUSE**: Hands Across the Sea 9; good business. A Night's Frolic 8, 9; good houses. —**ITEM**: Sautier Barthelemy co. 12, 13; large delegation of elderly men, as usual, in the front rows.

MARYLAND.

HAGERSTOWN—**ACADEMY OF MUSIC**: Duncan Clark's Famous Minstrels pleased a small house 12. Kettle R made splendid week's engagement 12 to good business.

MASSACHUSETTS.

CHICOPPEE—**OPERA HOUSE**: Stetson's Uncle Tom's Cabin co. pleased a packed house 12. —**ITEM**: Manager Wheeler has remodeled the place throughout, and business is better here than it has been for several years.

WALTHAM—**PARK THEATRE**: Frohman's co. in All the Comforts of Home 8; fair business. The McGilheny Family, talented and fifteen in number, furnished a first-class musical entertainment 12. Kidnapped to good business, considering the storm that prevailed 12. The piece was well staged, and the co. efficient.

CLINTON—**TOWN HALL**: Daniel Boone 12; fair business.

HOLYOKE—**OPERA HOUSE**: A Wolf's Wedding 10; small house.

FALL RIVER—**ACADEMY OF MUSIC**: After Dark 8, with a good co. to large business the first night, but small the second. Donnelly and Girard are very popular here, and they turned on their Natural Gas 12, before a packed house. They have a return date here in April. Annie Ward Tany and Th. Steep Daughter 12 did not draw the attention the attraction merited. A goodly number braved a storm 12 to see Modjeska and co. in As You Like It.

SPRINGFIELD—**GHIMORE'S OPERA HOUSE**: A Wolf's Wedding 12; large house. John W. Ransome as the tramp was excellent.

LYNN—**THEATRE**: Kidnapped 12; large audience. All the Comforts of Home 12, 13 to limited audiences. —**ITEM**: Otto F. Brown's Hall, Professor Schem, the young mesmerist, opened for a week 12 to a full house. —**MUSEE**: Business continues good.

WESTFIELD—**OPERA HOUSE**: The Fat Men's Club 12; fair business. Milton Nobles 12, in From Sire to Son. The audience, although small, owing to decidedly unpleasant weather, was more than pleased.

MILFORD—**MUSE HALL**: All the Comforts of Home pleased a light audience 12. Abbott and Teal's Niobe co. 12; S. Perkins 12.

CHELSEA—**ACADEMY OF MUSIC**: Annie Ward Tany in The Steep Daughter 8; fair house. All the Comforts of Home 10; delighted audience.

HAVERHILL—**ACADEMY OF MUSIC**: Natural Gas 8; good house. Daniel Boone 10; fair house. Modjeska 12; large and select audience. Mary Stuart was presented. Strong supporting co. Niobe 12; small house; deserved larger patronage.

SALEM—**MICHENS'S HALL**: The Boston Howard Star Specialty co. 9; excellent performance to a fair-sized audience.

PITTSFIELD—**ACADEMY OF MUSIC**: Lottie Williams in New York Day by Day 12; medium house. Daniel Boone co. 12; small audience.

BROCKTON—**CITY THEATRE**: The Howard Atherton Specialty co. had a light house, and gave a good performance 8. The Nabobs co. canceled 10. Kidnapped drew a good house 12. Modjeska in As You Like It had a fair-sized, but appreciative audience 12. —**ITEM**: Georgia Waldron, of the Kidnapped co., was seriously ill in this city, and unable to appear.

NEW BEDFORD—**OPERA HOUSE**: Howard Atherton 7; The Nabobs 20; both had fair houses. Thomas E. Shea 12; large house 12; small 13; very stormy. —**LIBERTY THEATRE**: Daniels' Specialty co. 4; fair business. —**ITEMS**: Managers' complaint of business at the Opera House so far this season. Out of twenty-seven co. playing thirty-one nights, only two light houses can be chronicled except one other, which was due to the severe storm of 17. The attendance the other nights was ten large (some very large); seven good; eleven fair. —**At the close of this month**, the Liberty Theatre will be transformed into a music by Manager F. C. Barrett.

WENDELL—**THEATRE**: The Latest Fad and (Coca, N. D.) had a rather light house. Rhoda and Oleska drew large and brilliant audiences. —**PROFESSOR'S OPERA HOUSE**: Claire the Forgemaster did remarkably good business, especially at the daily matinees. Ethel Tucker in A Legal Wrong 12; 21. —**PROFESSOR'S OPERA HOUSE**: Mr. and Jack 12; good business. His Nibs the Baron 12; 24. —**ITEM**: It looked early in the season, as if there was not room enough for the three houses, but they all seem to be doing well, and are satisfied. —**Miss Grace Hamilton** has received a number of offers, but declines them, as she prefers to remain in her cosy home, and await the offer that just suits her.

AMESBURY—**OPERA HOUSE**: The Soufan was presented 14 to a large house. The co. play a return date later.

PITCHBURGH—**WHITNEY'S OPERA HOUSE**: All the Comforts of Home to very good business 7. Mora commenced a week's engagement in repertoire, playing Fogg's Ferry 12 to a good house. Niobe 10; Helen Barry 21.

MICHIGAN.

GRAND RAPIDS—**POWERS' OPERA HOUSE**: Robert Downey 12, 13 to large business. W. H. Powers' Ivy Leaf 12; fair 12. The play has been presented many times here, but its powers to attract have not waned. —**GORMAN'S MINSTRELS**: A clever entertainment 12. —**REPRODUCTION**: Minstrels still continue to give a very good night performance to crowded houses. One of the turned people away week of 12 17.

ADRIAN—**CROWSWELL'S OPERA HOUSE**: Edgar Selden in Will of the Wisp to a large house 12.

UPPER MERIDEN—**OPERA HOUSE**: Alvin Joslin 12; large house.

KALAMAZOO—**ACADEMY OF MUSIC**: Robert Downey in Julius Caesar had a large audience 8. —**OPERA HOUSE**: Down the Slope 6, 7; fair business.

JACKSON—**HINARD OPERA HOUSE**: Powers' Ivy Leaf to good business 12. Gorman's Minstrels 12; light house.

OWOSSO—**SALISBURY'S OPERA HOUSE**: A large and very enthusiastic audience greeted the Alvin Joslin Comedy co. 1. Performance good.

BRIDGEVILLE—**CASINO OPERA HOUSE**: Ray L. Royce in The Vacation 12; full house. Co. good.

SAGINAW—**ACADEMY OF MUSIC**: The Alvin Joslin co. gave a very poor performance to a slim house 5. Ivy Leaf 12 to a fair house. —**ITEM**: A "revel benefit" concert was tendered E. J. Fish, of this place, 7, in which Madame Inez Parmeter, of the Nutsin Concert co., who is a resident of this city, assisted. Mr. Fish leaves for Italy shortly to take up operatic and other musical studies.

MISSOURI.

MEXICO—**FERRIS GRAND**: Whitney Mockridge Concerto gave a splendid entertainment 8 to a small house.

ST. JOSEPH—**TOOLE'S OPERA HOUSE**: Lillian Lewis co. to fair house 2. Lewis Morrison, well supported, drew good houses 9, 10, presenting Faust very acceptably. A. W. Tremont 5 77 12. This is a new and unknown attraction to your correspondent, but the author and proprietor evidently have faith in the mystic seven. —**BUJET THEATRE**: Havers Sisters' Colored Concert co. gave three good performances 12.

SELEMA—**WOOD'S OPERA HOUSE**: Fowler and Warrington's Skipped by the Light of the Moon to good attendance 10. Billy Emerson's Minstrels 21.

HANSDAL—**PARK OPERA HOUSE**: Skipped by the Light of the Moon 10; poor business. Mr. Wilkinson's Widows 12; S. R. O.

CAPE GIRARDEAU—**OPERA HOUSE**: Richard D. Lewis in repertoire to fair business 5-10.

MINNESOTA.

MINNEAPOLIS—**GRAND OPERA HOUSE**: Emerson's Minstrels gave an excellent performance 8 to a large audience. Mr. Potter of Texas 12-17. Joseph Wheeler was an intelligent and forceful Mr. Potter. Jefferys Lewis made an admirable Lady Annerly. Frank E. Aiken invested the Baron Lincoln with rare dignity. His acting invariably commands admiration. —**ITEM**: M. S. Snyder, and Cecil Kintore, deserve special mention for creditable work. —**LYCUM THEATRE**: Our Stratagists opened a week's engagement 11 to fair business. Both play and co. appeared to give general satisfaction. —**BLOOM OPERA HOUSE**: Helen and Hart in Later On played to the capacity of the house 12. The stars are very clever, and are surrounded by an excellent co. Applause was frequent and enthusiastic. —**PENCE OPERA HOUSE**: Victor's Big Burlesque co. opened its second week 12 to a large house. Several new features were introduced, and a strong bill given throughout.

WINONA—**PHILHARMONIC HALL**: Little Lord Fauntleroy 8; fair house. The work of C. A. Hasen as Earl of Dorincourt deserves special mention.

ST. PAUL—**METROPOLITAN OPERA HOUSE**: Kate Claxton in The Two Orphans 12; poor business. Miss Claxton as Louise was as successful as of old, but her co. is decidedly weak. Carmenita danced her way into the favor of a large audience 10. She is grace personified, and her dancing was applauded to the echo. The selections rendered by the Spanish sextet attracted a large and deserved the hearty applause accorded them. The opera-trio The Lovely Galatea and Love by Lantern Light, seemed more like a burlesque than anything else, as the members of the cast were totally inadequate to the requirements of their several roles. Mr. Potter of Texas 12-21. —**GRAND OPERA HOUSE**: Little Lord Fauntleroy 12, 13. —**ITEM**: Ada Fleming and Mabel Walsh alternate as the Little Lord, and both are clever little people. Carl A. Hasen gave a satisfactory performance as Earl of Dorincourt. Dearest was well played by Frances Wheatcroft, and Frank Young was an admirable Mr. Hasenham. The Soufan 12, 13. —**ITEM**: The Olympic Theatre, St. Paul's only variety house, was visited by fire, and but for the splendid work of the fire department would have been totally destroyed. As it was, the building received a severe scorching, and the loss will probably be between \$10,000 and \$15,000. The theatre was owned by Albinson Convey, and leased and managed by William Wells. Manager Wells loses about \$4,000 worth of scenery and costumes, and the Zapha co., who were playing there, also lost nearly all their wardrobe. The trunks of the Black Crook co., who were to have opened 12, were destroyed. The loss on the house is partially covered by insurance. The theatre will be rebuilt at once, and will be open for the holidays.

DULUTH—**THE LYCUM**: Minna Gale, supported by a strong cast, 12, 13, in Romeo and Juliet and Inezoma to large and appreciative audiences. Miss Gale's Juliet is very attractive and pleasing. The audience was enthusiastic, and recalled Miss Gale at the close of every act except the first. The support was very satisfactory. Mr. Claxton, the lead singer, has a melodious voice and a pleasing stage presence. H. A. Weaver's Mercutio was very good, as was Russ Whetall's Tybalt. George A. Carter as Capulet was clever, and Keith Wakeman as Lady Capulet was pleasing. The large audience was unseated in its applause at the close of the first act. It is safe to say that Miss Gale will receive a warm welcome at any return engagement.

MISSISSIPPI.

JACKSON—**ROBINSON'S OPERA HOUSE**: County Fair 8; large and well pleased audience.

GREENVILLE—**OPERA HOUSE**: A large and well-pleased audience applauded Bryant and Richmond, and their clever co. of comedians in Keep it Dark 7. Miss Richmond is a lovely woman, and possesses a magnificent voice. Mr. Bryant is a delightfully original comedian. Little Alice Hanson was as successful as the stars in winning the admiration of the audience. MacLean and Prescott 12.

VICKSBURG—**OPERA HOUSE**: Keep it Dark 6; good house. County Fair 8, S. R. O. Cleveland's Minstrels 12, matinee and night, to good business.

ROLLING FORK—**PILOT OPERA HOUSE**: Jennie Holman opened the season 12 to a fair business. Leslie Davis' Sea of Ice 12, 21. McCabe Young's Minstrels 27.

MONTANA.

HELENA—**MING'S OPERA HOUSE**: Thomas W. Keene 12; small-sized audiences.

BUTTE CITY—**MAGUIRE'S OPERA HOUSE**: Thomas W. Keene closed a successful three nights' engagement 7. Those sharing the honors with the star were Alberta Gallatin, Mr. Henning and Mr. Matthews. Cleveland's Minstrels 12, 13.

NEBRASKA.

NEBRASKA CITY—**OPERA HOUSE**: The Golden Troop 5; fair business. Good co.

FREMONT—**LOVE OPERA HOUSE**: Frank Daniels in Little Puck received hearty applause from a fair-sized audience 8. London Gaiety Girls 12; large audience.

LINCOLN—**PUNK'S OPERA HOUSE**: Lewis Morrison in Faust gave entire satisfaction to a large house 6. The co. was excellent and the scenery deserving of special mention. Frank Daniels in Little Puck to S. R. O. 2. The Old, Old Story 12 to a fair house. The troupe's being lessened by a disagreeable rain 12-13. The Lansing Grand will be opened Nov. 24 with Lillian Lewis' co. in repertoire. The exterior of the building is now entirely completed, and the interior is in the hands of the decorators, and scenery painters, the latter in charge of Eugene Castleford, of New York. Mr. X. L. L. is a manager, the troupe's being lessened by a disagreeable rain 12-13. The Lansing Grand will be opened Nov. 24 with Lillian Lewis' co. in repertoire. The exterior of the building is now entirely completed, and the interior is in the hands of the decorators, and scenery painters, the latter in charge of Eugene Castleford, of New York. Mr. X. L. 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Boone, the musical prodigy, gave an excellent performance at Association Hall. During the performance of "The Song of the Lark," Miss Annandale was presented with a large basket of flowers by the local telegraph operators in recognition of their highest esteem of that lady's noble work in the South during the strike of that fraternity. From the "Tomb of the Unknown," Frank Hughes, manager of the Annandale Co., sends his best wishes to the week's issue under the heading "Dark Side" that his co. was behind two weeks in salary. He says the "dark side" has walked regularly - Jesse Alexander, the talented dramatic and humorous reader, pushed the Association Hall to its doors a hundred times unable to get in, and the entertainment was repeated with the same results. I am informed that she will appear in New York shortly. - Mrs. A. R. Casanar is here visiting relatives.

THE CATHARINE - Grand Opera House: Pearl 9. In co. 8; fair business. Ida Van Courtland ex. In Forget-Me-Not, Lucetta Borga, a Frenchman and a statue, Clara, and Romeo and Juliet to fair business. Miss Van Courtland is a really good actress, and has capable support. Annandale Opera Co. 19.

THEATRE ROYAL - J. C. Stewart's Two Johns Co. Of course it played to good business. 17. The Irish Hearts 19. 24. - LYCUM OPERA HOUSE: Tom Sawyer 17-19; medium business. Lilly Clay's Gaiety Co. 19.

BRONXVILLE - Grand Opera House: Irish Honor 13; small house. This play is by a Canadian author, M. J. Royal. It is simply a conventional Irish play, and the co. which presented it was, with one or two exceptions, incompetent.

ST. JOHN - Grand Opera House: The stock co. did not finish its four weeks' season. After the performance of "The Private Secretary" 12, which, by the way, was one of their best productions, they wisely decided to close. The public were not satisfied with their work, and business after the first night gradually fell off until it became very small. The members of the co. with a few exceptions, especially those commended in my letter of Oct. 13, were very weak, added to which they were unfortunate in their choice of plays, and in putting on three every week they attempted too much, two would have been quite sufficient, and the results more satisfactory in every way.

LONDON - Grand Opera House: That Woman to miserable business. 19. The Annandale Opera Co. minus an orchestra, gave "The Private Secretary" 13. Robert Mantel opened a two-night engagement in The Corsican Brothers to a large audience. The Brookhouse 3, later, late of the Holman Opera Co., joined the Annandale Co. here.

WINNEPEG - Grand Opera House: New Orleans and Tom Sawyer drew large houses. 8-10. Performances not satisfactory.

DATES AHEAD.

Managers and Agents of traveling companies will favor us by sending their dates, making them in time to reach us Friday.

DRAMATIC COMPANIES.

A BARREL OF MONEY - Columbus, Tex., Oct. 20. San Antonio 21, 22. Taylor 24. Waco 25. Fort Worth 26. Dallas 27. Tyler 28. Shreveport, La. 29. A. W. Farnham 30. Omaha, Kans., Oct. 19-24. Boone, Ia., 25. Marshalltown 26. Cedar Rapids 27. Rock Island, Ill., 28. Lyons, Ill., 29. Jackson 30. Vicksburg 31. New Orleans, La., Oct. 20. At American Box: Muscatine, Ia., Oct. 27. Omaha 28. Oskaloosa 29. Marshalltown 30. Council Bluffs 31. Fremont, Neb., Oct. 27. Lincoln 28. Plattsmouth 29. Council Bluffs 30. Leavenworth 31. All the Companies of Boone: New York city Oct. 19-24. Washington, D. C., 25-29.

AFTER DARK - Philadelphia, Pa., Oct. 19-24. ALVIN JOSHUA: Belvidere, Ill., Oct. 19-24. Waukegan 20. Kenosha 21. Manitowish 22. Sheboygan 23. Fond du Lac 24. Waukegan 25. Ripon 26. Burlington 27. Appleton 28.

ARIZONA JOE - Newark, N. J., Oct. 19-24. Philadelphia, Pa., 25-29. The Companies of Boone: Bangor, Me., Oct. 19-24. Haverhill, Mass., 25. Manchester, N. H., 26. Concord 27. Nashua 28. Keene 29. Rutland, Vt., 30. Montpelier 31. Burlington 1. Montreal, P. Q., Nov. 1-5.

ALABAMA - Savannah, Ga., Oct. 19-24. ALABAMA LINCOLN: Philadelphia, Pa., Oct. 19-24. ALABAMA PALMER: Philadelphia, Pa., Oct. 19-24. New York city 25-29.

ALABAMA - New Orleans, La., Oct. 19-24. Mobile, Ala., 25. Birmingham 26. Chattanooga 27. Augusta 28. Charleston, S. C., 29. Savannah, Ga., 30. Macon 31.

AUNT BRIDGET'S PARY - Circleville, O., Oct. 20. Columbus 21. Macon, Ind., 22. Birmingham, Conn., 23. St. Louis, Mo., 24.

ACNES NERNDON - Brooklyn, E. D., Oct. 19-24. Fall River, Mass., 25. Williamstown, Conn., 26. Meriden 27. Birmingham 28.

A HIGH KICK - Chicago, Ill., Oct. 19-24. ALONE IN LONDON: New York city Oct. 19-24. Tersey City, N. J., 25.

A FAIR REBEL - Newark, N. J., Oct. 19-24. New York city 25-29. Ives City, N. J., 30.

AND WIFE - New Britain, Conn., 25. Bristol 26. Hartford 27. New Haven 28. Bridgeport 29. Danbury 30. South Norwalk 31. Yonkers, N. Y., 1. Princeton, N. J., 2. Chester, Pa., 3. Victoria 4. Tacoma, Wash., 5. Spokane Falls, Nov. 6. Elkhart, Ind., 7. Portland, N. Y., Oct. 25. Oswego 26. Bloomsburg 27. Wellsboro 28. Renovo 29. Kittanning 30.

BIRDS OF A FEATHER - Terre Haute, Ind., Oct. 20. Decatur, Ill., 21. Peoria 22. Galesburg 23. Moline 24. Davenport, Mo., 25. Muscatine 26. Washington 27. Ottumwa 28. Des Moines 29. Marshalltown 30. Chicago, Ill., Nov. 1-5.

BLUE HAZEL - New Britain, N. Y., Oct. 20. Scranton, Pa., 21. Wilkes-Barre 22. Allentown 23. Reading 24. Poughkeepsie 25. Newburgh 26. Poughkeepsie 27. Newburgh 28. Poughkeepsie 29. Newburgh 30. Poughkeepsie 31. Newburgh 32. Poughkeepsie 33. Newburgh 34. Poughkeepsie 35. Newburgh 36. Poughkeepsie 37. Newburgh 38. Poughkeepsie 39. Newburgh 40. Poughkeepsie 41. Newburgh 42. Poughkeepsie 43. Newburgh 44. Poughkeepsie 45. Newburgh 46. Poughkeepsie 47. Newburgh 48. Poughkeepsie 49. Newburgh 50. Poughkeepsie 51. Newburgh 52. Poughkeepsie 53. Newburgh 54. Poughkeepsie 55. Newburgh 56. Poughkeepsie 57. Newburgh 58. Poughkeepsie 59. Newburgh 60. Poughkeepsie 61. Newburgh 62. Poughkeepsie 63. Newburgh 64. Poughkeepsie 65. Newburgh 66. Poughkeepsie 67. Newburgh 68. Poughkeepsie 69. Newburgh 70. Poughkeepsie 71. Newburgh 72. Poughkeepsie 73. Newburgh 74. Poughkeepsie 75. Newburgh 76. Poughkeepsie 77. Newburgh 78. Poughkeepsie 79. Newburgh 80. Poughkeepsie 81. Newburgh 82. Poughkeepsie 83. 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